The QUARTERLY JOURNAL *of* SPEECH

VOLUME XLI OCTOBER 1955 NUMBER 3

THE ROLE OF SPEECH IN LIBERAL EDUCATION

Elbert W. Harrington

IN any scheme of education the study of communication by language is important. In liberal education, which is a preparation for democratic living, such study is paramount. Speech is a part of communication, the larger part, for most of our communication is oral. Its role in liberal education, therefore, should be analyzed most carefully.

Liberal education, of course, is not just any education. The goal of liberal education is the creation of the whole man, a thinking, feeling, acting man. The point of both departure and return in liberal education is not primarily subject matter for the sake of subject matter, not the aggrandizement of a society, not vocational skills, although all of these results may accrue; but simply the growth of the individual, the unfolding of the many sides of his personality.

This goal is important, but the practical question is how to achieve it. A hundred years ago the answer seemed simple when courses were few in number, requirements were rigid, and the total man was viewed chiefly in the light of the Hebraic-Christian and Graeco-Roman worlds of thought. Education was not fragmented, it did not have a strong secular emphasis, it dealt with relatively few people, and it gave to these few a common core of knowledge which bound everyone together in a fellowship of learning.

How much these conditions have changed. Expanding knowledge and graduate programs have multiplied the few courses in some institutions into thousands. The public nature of education has called for some spiritual base other than sectarianism. Today, about one-fifth of our high school graduates, and in some states as many as two-fifths, go to college. A really common core is difficult, if not impossible, to attain. Should we be surprised that under such conditions liberal education is so difficult to achieve?

This very difficulty has challenged educators to utilize every resource available to develop liberal education. The quality of wholeness is a result of many forces: the influence of humane teachers, the dignity of the buildings and grounds, the spirit of learning which exists, the spirit of the student group, and the type and arrangement of courses offered.

Of all these factors, one of the most complicated is that of courses and their

Elbert W. Harrington (Ph.D., State University of Iowa, 1938) is Dean of the College of Arts and Sciences and Professor of Speech at the University of South Dakota.

arrangement into curricula. The chief problem is one of selection. Quantitatively, from among the hundreds and often thousands of courses, forty to sixty for the four-year period must be chosen. Whether the system is one of requirements within the classical framework, free electives, group requirements together with electives within groups and major-minor sequences, requirements within general education, or any other scheme, selection must occur. It must also occur qualitatively. Which courses are peculiarly liberal in nature? Literature? Science? Philosophy? Social Sciences? Religion? Classical Languages? Speech?

The situation would indeed be confused were it not for two qualities or principles which have emerged rather clearly in the minds of educators and which give liberal education its sense of direction. The liberally educated person must first of all have breadth of knowledge. Breadth should include sciences and mathematics, social science, and humanities. Breadth also includes the integration of such knowledge. Regardless of how particular courses are organized—as a survey, as the intensive development of selected units within a large scope, or as the intensive development of units within a narrow scope—and regardless of how these courses are arranged in curricula, the principle of breadth is the same. Breadth is fundamental in liberal education.

The liberally educated person must also have some depth of knowledge. If truth cannot be found in a well, neither can truth be found without the wells. This fact the student must learn. In a sense, one specialization for the average student is as good as another, in that while pursuing it he learns the major function of specialization in liberal education, which is to make him realize the inadequacies of superficial knowledge, to show him how a specialist goes about his business, and perhaps to inspire him to become one. In another sense, the selection of specialties should be broad, for the one chosen should be geared to the interests and background of the student and, if possible, should lead into his future work.

The role of Speech in this scheme of liberal education depends upon how Speech is viewed. In its long history—of at least 3,000 years—Speech has had a varied career. It has been emphasized almost to the point of worship; it has been neglected almost to the point of disdain. It has been taught as sophistry at its worst; at its best it has been at one in spirit with the academic. It has been expanded to include practically all of liberal education; it has been regarded narrowly as public speaking.

Today, Speech has matured into a complicated, but thoroughly related, field of study. In its essence, it is concerned with speaking, writing, listening, and reading.[1] Many parts of the study are common to all students of Speech, such as adjustment to the speaking situation, voice, pronunciation, formulation of words into connected speech, and the nature of language. In this basic study all students of Speech make use of the supplementary disciplines of history and the social studies, psychology, literature and the arts, and many others, depending upon special interests. Continued study of Speech gradu-

[1] Although writing is an important part of speech, teachers of Speech do not have a major responsibility in the area of writing except in the communications programs. After considerable discussion, one group offered the following definition: "Speech is the process by which ideas and feelings are transmitted through the integration of words, voice, and action." SAES Workshop Discussion, April 17, 18, 19, 1952, New York, N. Y.; Carroll C. Arnold, Cornell University, Chairman and Organizer of panel; mimeographed summary of sessions, p. 1.

ally leads into specialized areas, such as speech disorders, phonetics, theories of rhetoric, public address, language development, psychology of speech, oral interpretation, drama, acting, techniques of mass communication, and educational applications. Unrelated as these areas seem, they all start from, and eventually lead back to, the simple functions of speaking, writing, listening, and reading.

In its more elementary and obvious form this kind of Speech may contribute to liberal education, or any other kind of education, the skills or tools without which most education would be impossible. College students are not beyond such training in skills; indeed, it is an almost universal complaint that they have failed as a group to master even the simplest of them. These skills are easily named. They include the development of voice, pronunciation, symbolic formulation and expression, bodily activity, adjustment to the situation; and, in common with the teaching of writing, the development of vocabulary, sentence analysis and construction, paragraph analysis and construction, selection of materials, organization or arrangement, and punctuation. Listening involves many of these same skills applied to the receiving end of speech, rather than the giving end.

Few people would question the importance of these skills, and, indeed, many of these elements of craftsmanship are by no means simple; but if Speech is to achieve its full potentialities in liberal education it must be regarded as more than skills.

Speech may contribute to the depth of liberal education. Its role here is not unusual, for most if not all other subjects may make the same kind of contribution. In fact, our ability to give depth of training in higher education is one of the least of our difficulties. In Speech, scholars have developed many specialties, all of which are supported by bodies of knowledge for which the specialist need not apologize. These specialties have proved to be of interest to a considerable number of students, and a study of one or more of them should be made available in liberal education.

If Speech served no other purpose in liberal education than as skills and specialties, it would still have a satisfactory role, but it makes its unique contribution in the area of breadth. Of most pertinence to breadth are such courses as fundamentals, speechmaking, discussion, oral interpretation, elementary acting—the courses which have not as yet shaded into specialties and the object of which is primarily the development of the individual.

Such courses condition the student to receive liberal education. We have become increasingly aware that education is not poured into him as into a vessel. If he is prepared for it, he receives it. He is not taught; he learns. His growth results from self-discovery. Some subjects are peculiarly adapted to bring about this self-discovery. Speech is one, for of necessity it deals with the individual and the training of one of his most important qualities. The handicapped person may suddenly learn to live with himself. The shy person may discover that others listen to him with respect. The gifted person may learn to adapt himself to the needs of average individuals. Almost always, training in Speech develops poise, confidence, and purpose. Until the student reaches this point he is not equipped to receive the full benefits of liberal education. Few people realize how much this psychological conditioning is dependent upon a proper development of speech.

The whole person gradually emerges in liberal education as he is led to read widely, to observe, to participate in activities, to reflect, to discuss ideas with his associates, to listen carefully, to express himself in an organized way, and, if need be, to carry his ideas into action. An education that encourages these activities is bound to achieve some measure of liberality.

At these points the role of the foundation courses in Speech is most significant. A study of the symbols that constitute language is a process of thought that can be developed to any level. Original speechmaking and discussion call for the evaluation of data, the establishment of relationships among ideas, and a recognition of the strength and weakness of assumptions which underlie ideas or whole systems of thought. The interpretation of a play or selection of literature rests on a thorough understanding of meaning. Good speech is fundamentally a thinking process.

These foundation courses also have their aesthetic side, which stimulates or educates the feelings. It is basic that interpretation is dependent on probing for mood. The play will move the actor as well as the audience. Even in original speaking and discussion feeling must be present, for effectiveness rests in part on such qualities as sincerity and depth of conviction.

Such training is really a strand that runs through liberal education to help give it a sense of unity. Thought and feeling have no departmental boundaries. The social, the political, the economic, the scientific, the psychological, and the moral aspects of knowledge are all utilized as the individual forms the idea which becomes in a peculiar manner his idea. Good speech forces integration of knowledge. We have all too few subjects in our curricula which accomplish this necessary result.

Speech finally achieves its destiny in the application of its techniques to the problems about us. This tradition goes back at least to Isocrates, who emphasized it in his educational system. Today we have even a broader base to work on than he. Where once there were hundreds of people concerned, today there are millions. Our heritage has given us great plays to produce and great literature to interpret. Our complex civilization has produced fractured folk who need aid, through training in Speech, to unfold their personalities. We have great themes to discuss, greater even than Isocrates talked about, frightening themes; and our only alternative to discussion is force.

We need whole persons, and training in Speech is a part of liberal education that helps produce whole persons. But Speech can only accomplish its mission if it is given a proper environment in which to grow. An obligation rests on administrators to understand the nature of Speech, to give it a proper role in the curriculum, and to provide the type of teachers who can make the program effective. An obligation also rests on members of the profession to hold Speech to its finest traditions, and, by drawing closer together for mutual strength and inspiration, to guide it into even finer traditions in the days to come.

COMMUNICATION THEORY: I. INTEGRATOR OF THE ARTS AND SCIENCES

Ralph Franklin Hefferline

THE study of communication was long neglected by psychologists on the assumption that it was a linguistic specialty or else the concern of engineers working with devices for mechanical transmission of messages; but now, in addition to expansion in these standard areas, there is convergence on every side toward the position that problems of communication are basic to all the arts and sciences and that in the possibility of their solution lies whatever hope we may entertain, not only of rapid integration of the various separate disciplines, but even of overcoming the drift toward atomic destruction.

Such an intimation is bracing, but it generates no formula capable of immediate application. Relevant activity and bodies of information are too scattered and disorderly. There exists no accepted plan of campaign, no agreement on ultimate goals, no systematic inventory of techniques now at hand, and no certainty that adequate new procedures may be devised as needed. There is not even a common mode of speech enabling specialists in different fields to make themselves readily intelligible to each other.

Such indefiniteness, however deplorable on first inspection, provides reassurance, at least, that the potential outcome has not been precommitted to a set of arbitrary specifications. What is at stake in a thoroughgoing study of communication far exceeds what can be scheduled as a belated mopping-up of a troublesome area. It will be suggested here that a sincere, sustained, full-scale dealing with the pertinent issues entails nothing short of the long-postponed travail of man's intimate disclosure of himself to himself; for it must include a relentless probing of both the organic and social bases of language and speech functions, a formulation of the processes of individual and group control, a detailed examination of the way in which values arise and are accepted or rejected—and even of what values are feasible for man as judged in the light of the comprehensive understanding presumably attainable with respect to his status in the universe and his potentialities for further development. Never before has the situation been so desperate as to make it imperative that man jettison his devices of self-camouflage.

It may be objected that a program so conceived expands the concept of communication beyond reasonable limits and makes it virtually coextensive with the full domain of all the arts and sciences. The charge is valid if previous usage is to be held inviolate, but not if current usage is to correspond with usefulness. However, the appropriateness of communication to serve as common rallying-ground is revealed not in the antiquated but only in the modern conceptualization of the world and its events. Pertinent aspects of this more

Ralph Franklin Hefferline (Ph.D., Columbia, 1947) is Assistant Professor of Psychology at Columbia University. In collaboration with Frederick S. Perls and Paul Goodman he is author of Gestalt Therapy: Excitement and Growth in the Human Personality *(New York, 1951).*

recent formulation of how and why things happen will be quickly sketched as background for the main concern of this paper—namely, the bearing of intrapersonal systems of communication on the effectiveness of interpersonal communication.

Dewey and Bentley[1] have described man's attempts to explain his world as passing historically through three stages, with causal efficacy attributed first to self-action, then to interaction, and finally to transaction. In self-action, things are viewed as acting under their own powers. This is the simplest notion of cause and is universally subscribed to by primitives and young children. The more sophisticated adult, while vacillating still with respect to living things, no longer ascribes self-action to the inanimate. The behavior of nonliving things he accounts for in terms of interaction, where thing is balanced against thing in causal interconnection. Something moves when something else pushes. The pusher is the cause of the movement, but is outside of and separable from the thing pushed. This notion of cause, though sufficiently powerful to support the structure of classical mechanics, has now been rejected by systematic thought in many areas or else restricted to preliminary investigation of new fields. Its successor, whether so called or not, is transaction.

We may get the feel of the transactional approach by considering a simple situation in which causal analysis in terms of interaction falls short of adequate comprehensiveness. Suppose that what has been taken to be the cause of a given effect is present, yet the effect does not appear. We press the switch, but the light does not come on. When this happens we seek the cause of the rupture in what was, supposedly, an adequate cause and effect relationship. We may find that a fuse has blown, or the generator has failed, or the bulb is loose, or we have too long neglected the electric bill. For the householder, as soon as the trouble is corrected, the switch can go back to being *the* cause of light, for that is all that ordinarily concerns him. But for the systematic thinker the cause of the light must include—at least while he is being systematic about it—not only the switch, but also an unmelted fuse, a properly functioning generator, a light bulb, a paid-up account, and an endless list of more and more remote contingencies. To report an event as occurring, not in isolation as the result of self-action, nor as the effect of some conspicuous other event designated as *the* cause, but as occurring, instead, whenever and wherever a context of necessary but not individually sufficient conditions is present, is to report it in terms of transaction.

An adequate treatment of transaction, as formulated by Dewey and Bentley, cannot be given briefly. A more extended report would have to develop their case for believing that the observer and what is observed cannot be clearly set apart except by arbitrary cleavage, that "elements" and "relations" abstracted in one situation do not thereby automatically acquire credentials for functioning as such in other situations, and that, although some problems may be fruitfully approached on an interactional basis, this approach must be with the underlying recognition that the results so obtained are subject to reinterpretation within systems of description that are wider in scope.

In daily life it is obvious that we do not abide consistently by one of these three types of explanation, but shift about unwittingly as expediency or

[1] John Dewey and Arthur F. Bentley, *Knowing and the Known* (Boston, 1949), pp. 103-118.

fixed notions may require. When we hold a person responsible for his conduct, we impute to him powers of self-action. Moral codes, legal systems, personal promises, and tacit commitments —all are premised on the assumption that the individual is in full charge of himself. But we also view self-action, in the sense of the adult's ability to conform to social expectation, as resulting from past wholesome interactions with parents, teachers, and other exemplars, who have, as the expression goes, communicated to him the ability to *behave himself*. Similarly, we are inclined to exculpate improper self-action in the presence of extenuating circumstances or what the court calls duress. To blunt unwelcome awareness of deficiencies in our own self-action we recount real or fabricated interactions with others which permit us to shift the blame to *their* defective self-action.

We approximate the transactional approach when we undertake to produce or reproduce some complicated event. It may be the arranging of a formal dinner-party or the performance of a crucial experiment in the laboratory. Such an enterprise, to come off well, must be envisaged in broad perspective and in fine detail. An oversight, misappraisal of some component, an excess or deficit, and a fiasco ensues. In such case, whether something is learned for corrective application in a next attempt is likely to depend on whether our preparations were a casual mixture of stereotype and improvisation or based explicitly on a functional analysis of the situation.

How far the transactional approach may profitably be applied to areas of personal living now dominated by notions of self-action or interaction will be discussed later. At the moment we are concerned with sketching the intimate relationship between the transactional form of inquiry and the rapid development of communication theory.

It is significant that research of the transactional type tends to couch itself in communication terminology. Problems in this field are conceived in terms of systems of one sort or another in communication with each other. This is in contrast to the older practice of first abstracting "elements" from the situation and then regarding these as isolated until somehow brought into mechanical contact. Also, the specifiable parts of a system under study are usually treated as systems in their own right, but with communications maintained with the larger system. To what lengths it is fruitful to carry the separation of systems into subsystems depends, of course, on the nature of the problem, but since a system and its subsystems to function adequately must be pervasively interdependent, the manner in which they engage each other may be analyzed as a communication network.

For instance, in an organic system like the human body, hormones released by endocrine glands and carried throughout the system by the blood stream are now regarded as chemical signals emitted by a group of organs specialized in the work of co-ordinating the activities of local tissues and organs lower in the hierarchy of control. The nervous system has long been described, at least for pedagogical purposes, as roughly analogous to some fantastically intricate telephone network, with extraordinary possibilities for transmission, amplification, rerouting, blocking, or distortion of messages within the organism. When the conspicuous parts of the communication network are human speakers and listeners in social situations—this, of course, is where communication theory got its start and still maintains its major emphasis.

To communicate is, literally, to make common. To say that parts of a system are in effective communication is to say that activity, excitement, information in one part of the system come to be shared by, participated in, or, in short, communicated to, the other parts. Some would argue that this includes too much. For instance, Buchler would object that it admits as communication what for him is mere "causal impact."[2] The view taken here, however, is that it is desirable to allow the term its full etymological range and then, as need be, to specify with qualifying words or additional nomenclature such special cases, kinds, or levels of communication as may be distinguished. In the broad sense employed in this paper and in much of the recent scientific literature the processes of communication are by no means limited to persons. In fact, personal communication will be later indicated to be possible only when supported by communications within systems subordinate and supraordinate to the human personality.

The study of systems—physical, organic, or social—is largely a matter of discovering how far and in what manner they are self-regulating. In other words, in a system which is seen as behaving in some characteristic way, how much of its activity can be allocated to intrasystem communications, and how do they take place? Where self-regulation or self-communication falls short of supplying a full account—and if it did not fall short, the primitive notion of self-action would be vindicated—resort must be had to relevant aspects of the larger system of which the system under study is a part. This holds whether it be a physiologist analyzing an enzyme system, a psychologist studying the workings of a human personality, or a sociologist attempting to comprehend the dynamics of an entire community. How much a particular investigation must broaden its scope if it is to accomplish the task originally envisaged depends upon various technical and practical considerations. But scientists have reached a consensus that the only truly self-sufficient, fully self-regulating, and completely self-actional system is the universe itself.

The convergence of science in general on the problems of communication, as broadly conceived, displays itself strikingly in the otherwise heterogeneous group brought together by a common interest in cybernetics. Cybernetics is the theory and design of automatic machines which will as nearly as possible duplicate the functions of the human being.[3] To discuss its problems there convenes at the Annual Conference on Cybernetics as multidisciplinary a group as could be imagined—representatives from the social, psychological, biological and physical sciences, mathematicians, engineers, medical doctors—all fascinated by the technicalities of designing and building robots.

Such concern with automatons might seem frivolous, were it not for the pooling of information and speculation that results on how systems, animate or inanimate, do participate in the job of running themselves. An explanatory principle widely invoked is that of the feedback mechanism. This states that, to be self-regulating in any sense, a machine or system must be equipped with devices which in effect watch its over-all performance and make whatever adjustments are appropriate, either continuously or from time to time. As the engineer puts it, there must be effective com-

[2] Justus Buchler, *Toward a General Theory of Human Judgment* (New York, 1951), pp. 30-31.

[3] Norbert Wiener, *Cybernetics* (New York, 1948).

munication from the output side back to the input side.

A simple example of feedback is the thermostatic control of a house-heating oil-burner. When the house cools, it would continue to do so, in the absence of the thermostat, until inside and outside temperatures were the same. But the thermostat limits the process. When the cooling reaches a predetermined point, it activates the thermostat to start the burner and thus initiates a warm-up phase. This in turn, at a critical point, trips the mechanism so that the opposite process of cooling off is reinstated. This is discontinuous feedback, an on-and-off affair. It is also negative feedback, in the sense that the process stops itself at certain limits and reverses.

By simple rearrangement of wires, the thermostat could be converted into a positive feedback mechanism which would respect no limit but catastrophe. Each time the house warmed a given amount, the thermostat would turn the burner on still more, with this vicious sequence ending, perhaps, only when the house burned down, and the thermostat was destroyed. Positive feedback of this sort seems to be involved in some human neurotic and psychotic conditions and in those diplomatic maneuvers which precipitate war. A more benign example, without disaster as its terminus, is the propagation of good will.

To say that incorporation of the feedback principle into the design of a machine makes it self-regulating is correct provided a qualifying "within limits" is implied. With its improved system of internal communications, the automatic machine does get along quite well without moment-to-moment communications from a human operator, who formerly may have had to communicate with manually operated machines more or less continuously by opening or closing valves, manipulating knobs or levers, pressing switches, and so on. Once built and "given its assignment," what the automatic machine can then do without further human intervention may be most impressive, as, for instance, in the case of the antiaircraft gun which aims itself at the enemy plane, plots direction and velocity of flight, calculates the collision point between craft and missile, and then fires at an angle the correct number of degrees in advance of the target's present position. Nevertheless, the details and the over-all character of an automatic machine's self-regulation is imposed on it by its human designer and, when readjusted for new jobs, by its human operator.

Perhaps the closest analogue to complicated human behavior is offered by the ultrarapid computing machine. The total device is actually an assemblage of single-function machines intricately wired together, and the complete machine has, as a repertory of activities which it can perform, the sum of these single functions and of various combinations of them. What work it is to do on a given run is not left to its spontaneous urges—none has been provided for in its design—but is "programmed" by a coded tape or some variation of this method. The tape, when fed past an array of switches controlling the component machines, supplies a list of man-made instructions, saying in effect, "Do this," "Now do that," "Repeat the previous operation five times," and so on. Once the operator has inserted his instructions into the computer as a tape which becomes an integral part of the mechanical system, this man-made servant, or "servomechanism," needs no further supervision to work out the problem and, having displayed the answer as numerals on a set of dials, bring itself to a halt.

We arrive eventually at the question of what manner of tape, if any, runs the human organism. Perhaps man, while master of the robots he has built, is himself a robot operating under instructions just as definite and just as external in origin. Like his robots he does have a repertory of responses which are forthcoming serially or in combination under appropriate circumstances. Finding out just what are the appropriate circumstances and putting them into systematic order is one of psychology's major unfinished tasks, but it is asserted here that enough is already known to provide a secure basis for reorganizing traditional and relatively ineffective ways of thinking about human behavior and for providing man with far healthier modes of self-regulation than some on which he now relies.

Whatever his usual status, it is clear that a man may willingly or under pressure step into the role of robot. Sometimes he behaves like a machine transforming patterned signals on a tape into a sequence of movements. For example, in reading aloud from the printed page, he follows visual configurations which give rise one after the other to the proper movement-patterns of articulation. Printed words become spoken words. Machines developed at the Haskins Institute handle this job after a fashion by scanning lines of print and making intelligible noises.

But it will be objected that the human reader, unlike the machine, *understands* what he reads. This is not necessarily so. A human being may transform visual patterns into auditory patterns with technical correctness but with no further behavior of the sort we call understanding. This might happen, say, if he were hired to read abstruse material to a blind man. With no comprehension of what he was reading, his voice could still mediate understanding on the part of his employer.

Has there been communication between the author and such a noncomprehending reader? In the broad sense already discussed, yes. Those very words which the author wrote down or dictated are now, after a long series of intervening steps, emerging with "high fidelity" from the mouth of the reader. Communication has not failed at any point. But has it gone far enough to make it communication *in the full human sense?* Has the reader not defaulted at that very stage—the understanding of what was communicated—which is the only outcome that gives point to the whole proceeding?

It is true that authors would not write if they could expect no more than this. But even in our hypothetical case, presumably the learned blind man did understand what was read aloud, and it was to him and to others similarly qualified that the author addressed himself. He may have been indifferent or resigned to the fact that the typesetter, the proofreader, or the blind man's reader, would fail to understand. They, as well as many others who encountered his book somewhere along the line, were not its intended readers but mere instrumentalities for relaying it stage by stage without loss or distortion to that select group who could respond in a way that would indicate communication "in the full human sense."

Even at the level where human individuals are the parts of a system, communication, it seems, is not all of a kind, but ranges from instances which could just as well or better be performed by machines to other instances which no mechanical robot could handle. As discussed thus far, understanding is one of the latter. The problem now confronts us of specifying, if we can, the respects

in which understanding includes features not achieved in the "servomechanism." It is no answer to proclaim that the human organism has a mind or psyche or soul. These are terms with which man has glossed over frustrated curiosity about himself and with which he has silenced children's questions.

A promising lead is offered in the fact that man acquires his behavior repertory, not by manual assembly, but by organic growth and learning. Unlike the machine, his performance characteristics are but partly pre-established when he is, so to speak, put into operation. His anatomical arrangements are those of his species, with whatever potentialities and limitations these impose. His basic biological functions—respiration, digestion, circulation, locomotion, reproduction—are so intimately related to his structure and to the structure of his immediate surroundings that they may not without danger to the system's integrity be altered in any essential detail. They have been standardized in the course of evolution and comprise what Cannon called "the wisdom of the body."[4]

Granted such vital uniformities, however, human behavior is notoriously variable. Nevertheless, within any particular community, variability is drastically diminished by putting the young through a second calibration called socialization. By this procedure the elders attempt to guarantee that each fresh crop of human organisms, when arrived at maturity, will possess those and only those ways of behaving as conform to local expectation. Such a result is achieved for the most part by rewarding behavior which matches community specifications and punishing behavior which deviates from them. As cultural anthropologists have shown, the adult outcome may differ startlingly from one part of the world to another or from one historical period to another, but until recent generations it has been remarkably uniform within any given locale. That the situation is changing now must be credited or charged to improved communications across boundaries which formerly served as walls.

For group living to proceed at a high level of organization, it is obvious that the young must be assimilated into the existing social system in such a manner as not to disturb the hard-won, orderly functioning of the system. Society's solution is to withhold full status and rights of participation until after the fresh human material has been processed for many years to render it more and more adult-like. Privileges are granted and responsibilities levied one by one, with the result that, by the time the socialization process finally levels off, the young organism in most cases will have been safely assimilated into the existing order. In this connection it is worth remembering that *assimilare* means "to make like."

Living systems, whether individual or collective, must always assimilate new material in order to keep going. For physical growth, maintenance, and repair, the organism ingests food. With only partially macabre implications the human young may be regarded as the food with which the social system maintains and replenishes itself. Like an organism it, too, must render its food digestible by putting it through preparatory stages before finally incorporating it as a "homogenized" part of the functioning system. Without pushing the analogy too far, one could speak of society's indigestion, regurgitation, and special ways of disposing of the indigestible. There are, of course, conspicuous

[4] Walter B. Cannon, *The Wisdom of the Body* (New York, 1932).

differences between the social and the organismic system and, when these are pointed to, the parallel becomes awkward to defend—but not uninstructive to pursue.

The socialization process aims to standardize, not so much the shape, size, or appearance of the human organism, but rather its communicative characteristics. It aims to implant in one and all a minimal set of standard behaviors. Some of these are simple conventions, arbitrarily fixed. For instance, it makes no difference whether one drives on the right or on the left of the road provided one is consistent—and provided the other fellow is following the same rule. Other required behaviors are more or less flexible sequences called skills. Still more elaborate are clusters of skills, vibrant with emotional and moral overtones, known as roles. At this level of behavioral organization the socialization process, as a more or less deliberate attempt to mold the individual, abruptly runs short of long-established training procedures. Until society became highly complex, a single role, varying somewhat with age, ability, and status, was enough for a given individual. Now most persons must function simultaneously or successively in several, perhaps many, roles. Harmonious integration of these diversified modes of functioning into the comprehensive behavioral organization called personality is not superintended, except in a vague and fumbling way, by society. To solve this problem for the good of the individual and for the good of society may require extensive and prolonged recasting of the socialization process all along the line.

In order to be brief the foregoing remarks on socialization have been grossly oversimplified. Society does not aim at complete uniformity. It respects individual differences of sex, native aptitude, size, and so on, and in a crude way sets its learning tasks accordingly. What has been stressed is that society offers the young organism, *and requires that he incorporate,* a basic kit of social patterns and procedures. But, apart from the value of the socialization process as the stabilizer of the social system, what enables it to "take" on the younger organism?

Those charged with the work of installing the prescribed repertory in the young, notably the parents, get their program under way by resort to rewards and punishments directly rooted in the biological sources of pleasure and pain. In more technical terms, they apply "positive and negative primary reinforcers."[5]

Nothing of this sort is available for modifying the performance of man-made robots, since insensate metal displays no preference for one condition as compared to another, and it cannot by any process of growth or experience develop new circuits or auxiliary machinery. A living system is different. Its biological design makes provision for and requires continued expansion of the system. For the young child whatever favors such expansion, as well as whatever promotes smooth functioning of any sort—food, toys, cuddling, singing—will, provided he is not temporarily surfeited with a particular kind of stimulation, serve as a natural reward or "primary reinforcer." That an object or condition *is* rewarding is demonstrated when the child comes with increasing frequency to initiate those actions which have been instrumental in obtaining that object or condition on previous occasions. The more or less lasting modifications in physical structures which take place in the organism when it is rewarded are not

[5] Fred S. Keller and William N. Schoenfeld, *Principles of Psychology* (New York, 1950), p. 61.

well understood, although plausible accounts have been offered.[6] What matters is that the child and the adult become behaviorally attuned—the child supplies behavior which gratifies the adult when the latter by behavior on his part supplies objects or conditions which gratify the child.

Natural punishers are objects or conditions which disturb the organismic system in its on-going activity—pricks, blows, noises, pressures—in short, intense stimuli of any kind which injure or threaten to injure the functional integrity of the system. Any behavior that the child produces which stops the punishment or provides escape from it will be learned—that is, repeated in similar circumstances later—for it is obvious that anything which terminates punishment is rewarding.

This basic tendency for the behavior of a living system to be modified by the consequences of its previous behavior gives the "authorities" a powerful control, since they can make it very much worth while to the young organism to do or not to do as they require. Later, when the young organism has repeatedly experienced well-being or distress at the hands of the adults, their mere approval or disapproval acquires power to reward or punish his behavior. Approval acts as a kind of reassuring "on-course" signal, disapproval as a warning to get back "on course." In behavioral terms, approval and disapproval are "positive and negative secondary reinforcers." They continue to operate throughout life, and may become so strong as to override in special instances behavior necessary to the preservation of life itself—that is, the human organism can be taught to behave in ways which violate the natural requirements for healthy functioning.

An inanimate system may readily be devised which will destroy itself. A thermostat with positive feedback has already been mentioned, and a time bomb would be another example. But apparently the human individual is the only behavior system which can actually *learn* to commit suicide. Under ordinary circumstances this is a rare form of human behavior; however, for the human behaver ever to acquire the capacity for acting with such drastic finality as to destroy himself *in toto* raises the question as to whether partial suicide, in the sense of the person's "killing off" selected portions of his behavioral system, might be not only feasible but relatively frequent. Furthermore, in a society topheavy with dogmatic pronouncements about human nature—meanwhile distrustful of the animal matrix of man's behavior—might not partial suicide be even the usual toll exacted for full membership in such a community?

In the extreme socialization arrived at by civilized man, verbal behavior—that array of activities which includes speaking, listening, writing, reading—has operated as a positive feedback for generation of more verbal behavior. Semanticists are fond of warning us that the word, while it originally liberated man from a brute existence and still bestows new boons, has engulfed him in a tyranny of its own.[7] Apart from pathological implications, verbal behavior is the means *par excellence* for engendering social conformity in the young and also for accumulating the further welter of diverse, intricate, and even contradictory social practices to which it is felt conformity must be demanded. A

[6] Donald O. Hebb, *The Organization of Behavior* (New York, 1949).

[7] Stuart Chase, *The Tyranny of Words* (New York, 1938).

stupendous portion of the behavior repertory of the civilized adult is verbal.

The behavior of subhuman animals has been characterized as "stimulus bound." To be influenced by things or events or to influence them, the animal must be in direct contact with them. Perhaps rudimentary images of things absent sometimes enter into its intrasystem communications, but, if so, not to an extent that would make it, as Korzybski called man, a "time-binding animal."[8] Korzybski might also have described man as "space-binding," for, through verbal behavior, he is able to deal after a fashion with what is either temporally or spatially remote. The naming response acquired in the presence of an object can be made just as freely in its absence, and in the process stir up other behavior, verbal or nonverbal, which was also connected with that object and its context. For instance, we talk, aloud or silently, about past behavior, and in this way introduce into the control of present actions information not given in the current external situation. Without such recall there is little "profit from experience." With too much, there is rigidity, for then those aspects of the present occasion which are novel evoke only obsolescent responses. Ideally, what is relevant from the past is conserved, but what is new in the situation, what has not been previously encountered and adequately responded to, repatterns old responses afresh. Likewise, verbal behavior may supply present contructions of future events in such a way as to organize present action effectively or, pathologically, to escape the present by "living in the future."

Various attempts have been made to give an adequate account of the manner in which verbal behavior is acquired and utilized. They have fallen short in theoretical comprehensiveness and practical applicability. A major flaw has been reluctance to make a clean break with outmoded formulations. While giving lip service to the notion that man's language functions are to be studied in a naturalistic setting like any other of his biosocial functions, they have continued at the most critical points to make open or subtle appeal to "mind" conceived as a semimystical, disembodied, self-acting agent.

In contrast is the monumental effort of Burrhus F. Skinner, of Harvard University, to lay foundations for a genuine science of verbal behavior. In his book entitled *Verbal Behavior*,[9] he presents a functional analysis of what goes on when a speaker speaks and a listener listens. His viewpoint cannot be readily grasped in its entirety, since it contains much at variance with conventional ways of dealing with, or in effect disposing of, the subject. It seems likely, though, as more and more students of communication work through his treatment and assimilate it, that its cumulative results may well be revolutionary, since it provides what for so long has been lacking—an over-all formulation of the behavior of the speaker and the listener. This is no place to review Skinner's book, but further remarks on the subject of understanding and verbal behavior in general will reflect his influence.

We have been discussing the human organism as a system which can function in a variety of ways. To say that man has a behavior repertory is simply to note the obvious fact that, if observed over a span of time, he will be seen doing a variety of things. Sometimes he does several things together, but any performances which would employ his limited anatomical structures in incompatible

[8] Alfred Korzybski, *Science and Sanity* (Lakeville, Conn., 1948), p. 39.

[9] (Cambridge, Mass. In press).

ways he must execute separately or else jam his apparatus. When jammed, he is described as in a state of conflict. A little later we shall consider settings or adjustments which become chronic or "fixated." These, while sometimes not so stringent as to prevent all behavior of a contrary sort, make it more difficult and exact the exorbitant energy cost of "running with the brakes on."

Those behaviors which are in the repertory but not manifesting themselves here and now in present action may differ greatly in their readiness to be called openly into play. Those that have occurred on previous similar occasions are likely, but not certain, to occur on this one—how likely depends upon how similar are the occasions. We can predict with confidence that when we next meet our friend he will behave in a friendly manner. We cannot predict just what he will do, for this will depend upon the precise context in which the encounter takes place; but it is unlikely that he will do anything which surprises us very much or catches us unprepared, for, if he is a close friend, we will have seen him in action in a variety of contexts and will have responded to numerous samplings of his repertory. In other words, our own repertory has become well adapted to this friend, and we will probably say that we "understand each other."

As early as a generation ago George Herbert Mead[10] expounded the doctrine —quite radical then—that individuals understand each other only to the extent that they are able to take each other's role—that is, only to the extent that their repertories possess behavior in common. This notion, while stimulating to many, was misunderstood and flatly rejected by most. It implied, for instance, that we can understand criminal behavior only if we have such tendencies ourselves. A clear-cut distinction had not been made at that time between covert and overt, or latent and manifest, behavior. On the other hand, we now know that the tremendous appeal, say, of crime fiction and films of violence stems in part from the fact that by brief identification with antisocial characters we obtain some relief from blocked impulses, which, in the vicariously experienced story-action, find safe expression. It is no longer a paradox that great detectives in their memoirs attribute success in tracking down lawbreakers to "sublimated criminal tendencies." We even have a saying, "Set a thief to catch a thief." Similarly, psychotherapists acknowledge that their skill in treating neurotic patients derives largely from having had to work through the same or similar problems in their own lives.

What still awaits clear formulation is the way in which we can "have" behavior in our repertory—notably of an antisocial kind—without producing it openly and suffering the consequences. The concluding portion of this paper will be devoted to that problem and its implications. It will be shown that behavior which is strongly motivated, but denied overt expression, persists covertly as chronic patterns of tension within the organism. When this happens, a spurious "social adjustment" has been purchased at the price of some degree of psychological impoverishment and psychosomatic disturbance. Modern techniques will be described for reestablishing the disrupted lines of communication between the intrapersonal and interpersonal systems—that is, between the individual and the group—on a basis which permits solution, instead of suppression, of the original problems.

(To be continued)

[10] George Herbert Mead, *Mind, Self and Society* (Chicago, 1934).

DENNIS KEARNEY: CASE STUDY IN DEMAGOGUERY

Charles W. Lomas

I

THE fleeting nature of fame and infamy is well illustrated by the short career of Dennis Kearney of California, a spectacular demagogue of about the year 1880. Although he has been nearly forgotten after the passage of three-quarters of a century, in his own day he annoyed, frightened, and disgusted as many people as any agitator in American history has done. In California, as Henry George put it, he rose "to the rank of a great leader," and drank "the sweets of power and fame."[1] On the national scene, Tom Nast caricatured him in lurid cartoons for *Harper's Weekly*,[2] and Lord Bryce thought him significant enough in American life to warrant a full chapter in *The American Commonwealth*.[3] The story of his success as an agitator and his failure as a constructive leader may still have some significance in understanding American demagoguery.

In March, 1879, in his capacity as president of the Workingmen's Party, Kearney stumped California on behalf of the new state constitution just adopted by a convention. Reporters for the *San Francisco Chronicle* sent back glowing accounts of his effectiveness as a speaker. They referred to the "crowded halls," "his unostentatious bearing, and earnestness of speech," and the "coherence and logic" of his address. They declared that at Los Angeles he captivated an audience of "intelligent men," and that the "promptness and flashing repartee with which he shut off all interruptions of the ring followers would alone have been sufficient to give him standing . . . as a public speaker."[4] These comments, of course, were the typical effusive praise of a partisan newspaper.

Two months later, however, when the victory for the new charter had been won, the *Chronicle* and Kearney had quarreled. The labor orator had spurned the overtures of the newspaper to join in forming the New Constitution Party, composed in large part of old-line Democrats. Kearney termed the movement the "honorable Bilks," and declared from his sandlot rostrum that "none but runners for houses of prostitution, gamblers, abortionists, jail-birds, played-out bummers and robbers will be eligible to a nomination in the plug hat brigade." The *Chronicle* reported the speech to its readers and replied with a description of Kearney's speaking manner that could hardly qualify as objective rhetorical criticism:

> His limp and unstarched collar corresponded with his harassed and jaded face, but a blue sacque coat ill became one of his short and

Charles W. Lomas (Ph.D., Northwestern, 1940) is Associate Professor of Speech at the University of California at Los Angeles.

[1] Henry George, "The Kearney Agitation in California," *Popular Science Monthly*, XVII (August 1880), 452.

[2] The most vivid of these caricatures showed Kearney as a death-head figure carrying a blazing torch. *Harper's Weekly*, XXIV (April 10, 1880).

[3] James Bryce, *The American Commonwealth* (New York: The Macmillan Co., 1911), II, 426-448.

[4] *San Francisco Chronicle*, March 16, 17, and 19, 1879.

insignificant stature. His necktie was awry, while his coarse and unkempt locks, like the hairs upon a porcupine's back, pointed straight upwards. . . . As he paced excitedly to and fro during the delivery of his profane, vulgar, vituperative and illiterate harangue, . . . his small eyes snapping with rage at the audacious journal that had dared to criticize his acts, his timid little heart swelled with anger. . . . His low brow grew damp with a virtuous perspiration. He threw his arms wildly around him in an awkward attempt at gesticulation, and pranced upon the stage like an untamed mustang, or a man possessed by a demon.[5]

To be sure, it was the *Chronicle* and not Kearney that had changed. If Kearney was crude, coarse, and vulgar in May of 1879, he must have been no less so in the preceding March. Nor is it likely that what had been "flashing repartee" in March had suddenly become an "illiterate harangue" in May. The fact was that in 1879 no one could be indifferent to Dennis Kearney. Two years of remarkable success in swaying mass audiences had rendered him a potent force in California, and if the *Chronicle* could not have him on its side, it was determined to destroy him.

Kearney was in many respects the forerunner of the Populists. Like them, his hold on his audiences was in part the result of the social attitudes and conditions of his day, and in part the product of the agitator's personality and of speaking techniques ideally adapted to those social conditions. The explosive issues with which he dealt suited his impulsive Irish temperament, and he responded with loud and violent oratory that startled and alarmed the smug politicians and businessmen of San Francisco, even as it delighted the workingmen. Moreover, Kearney relied almost exclusively upon public speaking to create and maintain his power. Unlike Huey Long or Gene Talmadge, he neither gained nor sought public office, and his political control over office holders elected by his party was never secure. Established politicians sought his favor, not because he controlled patronage, but because he could influence voters by his speeches. It is this skill which makes the exploits of Dennis Kearney ideally suited to a case study in the rhetoric of demagoguery.

II

In 1875, the economic panic which had begun in the East two years earlier struck San Francisco with full force. Speculation in gold and silver stocks collapsed, business confidence sagged, and by 1877 widespread unemployment had reduced many workingmen to pauperism and near starvation. Doctrinaire Marxists tried to exploit these conditions, but their European jargon and tiresome economic disputations were meaningless to San Francisco workingmen. On the other hand domestic radicals reported and exaggerated the obvious evils at hand. They fostered a belief in the necessity for direct action, and encouraged the open admiration of many workingmen for the riotous strikers who burned the shops of the Pennsylvania Railroad at Pittsburgh in the summer of 1877.

Basically the workingmen of California had three grievances: the unearned wealth and arrogance of railroad magnates; the economic competition of the Chinese coolies, whose low standard of living rendered them a potent weapon in the hands of exploiting employers to force wages down; and the corruption and lack of principle in existing political parties, both nationally and in California. Moreover, these grievances were intensified by sights familiar to everyone. The ostentatious homes erected by the rail barons on Nob Hill, only a few blocks from the miserable hovels

[5] *Ibid.*, May 21, 1879.

of Chinatown, were constant reminders of the extremes of wealth and poverty in California. The antagonism of workingmen to the economic competition of the Chinese was easily rationalized into a protest against their clannishness, the uncleanness of their quarters, and the supposed prevalence of loathsome diseases among them. As for corruption, one San Francisco editor expressed the prevailing sentiment:

> Our official rascals may be set down as the meanest in America. There appears to be nothing too small for them to appropriate. . . . They go for everything in sight from a horse and buggy to the shirt studs of a suicide. Everybody who has any dealings with the city has to grease the wheels.[6]

It is little wonder that many citizens of San Francisco regarded the political problem as insoluble.

Into such a society stepped Dennis Kearney, a short, solidly built young man with keen blue-gray eyes, broad and high forehead, a prominent Roman nose, and a long mustache, drooping around the corners of his mouth and continuing down onto his chin. His nervous and excitable Irish temperament was reflected in an unruly mop of hair brushed back from his forehead. In conversation and on the platform, his manner was animated and vital. "My Creator has given me a good pair of lungs and a tongue," he said of himself, "and Nature has furnished me with the power to use them."[7] Yet there was little in Kearney's background to suggest that he would become an orator. Of the first twenty years of his life, nearly half were spent at sea, his slender earnings going to help support his widowed mother and her six younger children. In 1868, at the age of twenty-one, he settled in San Francisco, and after four years had acquired a family and a modest but successful draying business.

Kearney's first experience as a speaker was acquired at a public forum known as the People's Meeting for Discussion, a group often addressed by liberal thinkers like Henry George, then a San Francisco newspaper man, by eccentrics with self-conferred titles like the "Emperor" Norton and "Philosopher" Pickett, and by a few orthodox Marxists and domestic radicals of all colors. In this motley company, Kearney practiced the art of public speaking. Over a period of three years, he developed from a hesitant and stumbling speaker into a formidable opponent in debate. A Workingmen's Party political pamphlet asserted that in these forums "the vigor of his mind and the pertinacity of his disposition soon overcame this natural awkwardness of expression, and the native ability and intense earnestness of the man soon taught his opponents that to approach him in debate . . . was a hazardous proceeding."[8] Frank Roney, a San Francisco labor leader who quarreled bitterly with Kearney, put it differently: "He was a most obstrusive man—always butting in and talking on every question, both in and out of order."[9] By either authority, however, it is obvious that Kearney was not a man to be ignored.

Roney went so far in his criticism as to suggest that Kearney first appeared as a popular orator because he was ejected

[6] Robert G. Cleland, *A History of California: The American Period* (New York: The Macmillan Co., 1927), p. 407.

[7] *San Francisco Call*, May 29, 1880.

[8] J. C. Stedman and R. A. Leonard, *The Workingmen's Party of California* (San Francisco, 1879), p. 95. This is a campaign document.

[9] Frank Roney's statement was made in an interview with I. B. Cross, author of *A History of the Labor Movement in California* (Berkeley: University of California Press, 1935). The statement is filed in Carton VI of Cross's notes in the Bancroft Library, University of California, Berkeley.

from the People's Meeting for Discussion for obnoxious behavior, including speaking "on the side of the monopolists." At any rate, one day in the summer of 1877, Kearney left the Sunday afternoon discussion group, and walking across the street, found himself among an idle crowd at the sandlot, a large vacant area in what was later to become San Francisco's Civic Center. Since no speeches were in progress, he mounted the nearest box and delivered a noisy harangue about the evils of the Chinese and the corruption of the politicians. His violent invective roused the latent fears and hatreds of the sandlot idlers, and he returned on subsequent Sundays to address ever larger audiences. His obvious ability to stir the masses attracted the attention of J. G. Day and H. L. Knight, professional labor leaders who had been trying with indifferent success to organize San Francisco laborers into a political movement. Together they formed the Workingmen's Party of California. They were soon joined by others with a flare for popular oratory: Thomas Bates, an unemployed carpenter, "Dr." O'Donnell, a quack with a dubious reputation, and Wellock, a Bible-pounding demagogue. More respectable men joined the movement too: E. G. Miles, brother of Indian fighter General Nelson A. Miles, who was making headlines in Dakota, Clitus Barbour, an able attorney who defended Kearney at his first trial for using incendiary language, and Judge Ferral who presided at that trial.

Most of these men were rugged egoists who joined the party expecting to use it for their own ends. At one time or another, Day, Bates, O'Donnell, and Wellock all attempted splinter movements, setting up their own parties in competition with Kearney. In each case, however, these movements failed. Day and Bates soon rejoined Kearney. O'Donnell and Wellock were discredited and their support disintegrated. Yet Kearney maintained a following of formidable proportions for nearly three years. His opposition within the party was often noisy and violent, but none of the other leaders could hold mass audiences like Kearney. In the face of attempts to unseat him within the executive committee, Kearney appealed to the sandlots, and in each case emerged with the popular endorsement.[10]

III

Thus from the beginning, in spite of factionalism and dissension, Kearney's power with audiences enabled him to seize and hold the leadership of the Workingmen's Party. As president, he often made three or four speeches a day before ward rallies, and on Sundays he regularly spoke before huge mass meetings in the sandlot. Four basic contentions, uncluttered by economic or political theory, appeared in nearly every speech: (1) "The Chinese must go"; (2) grafting bankers and thieving railroad magnates must give up their spoil; (3) corrupt politicians should be "hung" to the nearest lamp post; and (4) unjust laws should be burned and new ones written to replace them.

Except for occasional personal illustrations, Kearney used little argument or evidence; he simply appealed to common knowledge and established prejudice such as the prevailing anti-Chinese sentiment, magnifying real and fancied wrongs by describing them in the most lurid and intemperate language at his command. Epithets like "skunk," "thief," and "leprous, rat-eating Chinese slave" were common, as were threats of hanging, shooting, and burning. On his

[10] Stedman and Leonard, *op. cit.*, p. 96.

first eastern trip in 1878, the *New York Tribune* described him as "a Molly Maguire, into whose veins the virus of the Hoodlum has been injected." The *Tribune* continued:

> His talk is of murder. He wants bondholders and other rich people hanged. He would like to make sausages of the Bonanza kings. All oppressors, which in his rude category seems to mean all persons except tramps and truckmen, must be taught a bloody lesson and admonished that in a free country the laying up of money is the first of all crimes. . . . [His language] is of interest as disclosing the contents of a mind in which murderous images spawn and breed like serpents in a cave.[11]

These "murderous images" took verbal form in nearly all of Kearney's speeches. The agitator baited police spies with challenges to "put that down on paper," when he shouted that the Chinese would be run out "if it takes the life of every man in California."[12] On another occasion he threatened to "take them [the Chinese] by the throat and choke them until their life's blood ceases to flow."[13] He exhorted his followers to support him "not only at the ballot-box, but at the bullet-box if necessary."[14] And again, "I will turn legions of workingmen loose with their daggers, bayonets, and muskets."[15]

In addition to threats of mayhem and murder, Kearney's use of abusive epithets of all kinds so impressed the newspaper men who reported his speeches that the text of one address included thirty-seven name-calling phrases in succession to describe the character of his political opponents.[16] Moreover, violent language in one form or another dominated almost every published speech by Kearney, regardless of the attitude of the reporter toward the Workingmen's Party.

Kearney's genius for voicing the pent-up emotions of the sandlot mobs thus made him the spokesman for the workingmen of the city. But vast assemblages and violent speeches were a threat to the established order, and Kearney's hold on the populace was not to go unchallenged by the authorities. Four times in less than three years, the agitator was arrested on charges of inciting to riot. Each time he was acquitted or his conviction was reversed by a higher court. And after each brush with the law, he returned to the sandlot to voice new threats against his persecutors. After his first arrest, 10,000 workingmen marched in a gigantic Thanksgiving Day parade to show their belief in his cause. When he had been jailed twice more, his supporters compared him to the Hebrew patriot, Mordecai, and to Jesus.[17] When the California Supreme Court reversed his conviction on his fourth arrest, his followers drew him in triumph through the streets of the city on his own flower-bedecked dray.

There is little doubt that Kearney welcomed his arrests. They gave him a chance to show his power over his followers, when he ordered them not to prevent the police from taking him away from a meeting he was addressing.[18] But still better, they won him national and even worldwide publicity. Eastern newspapers began to quote him, and even the conservative and distant *London Times* took note of the activities of the San Francisco workingmen.[19] Noisy incendiary language gained attention where unvoiced discontent and muttered protests had been ignored. To

[11] *New York Tribune*, August 5, 1878.
[12] *San Francisco Chronicle*, January 14, 1878.
[13] *Ibid.*, November 2, 1877.
[14] *Ibid.*, January 10, 1878.
[15] *Ibid.*, November 10, 1877.
[16] *San Francisco Call*, September 3, 1879.
[17] *Denis* [sic] *Kearney and his Relations to the Workingmen's Party of California*. Campaign document.
[18] *San Francisco Chronicle*, November 4, 1877.
[19] The *Times Index* for 1878 and 1879 lists eleven references to the San Francisco agitation.

be sure, the *New York Tribune* could deprecate the "champions of the San Francisco workingmen" as "the noisiest rattle boxes in all this clattering world," and could congratulate San Francisco authorities for knowing "how to muzzle a mob" by jailing the "incendiary agitators who . . . have been kindling the passions of the dangerous classes of the city."[20] The *Philadelphia Ledger* could express its satisfaction at the arrest of the San Francisco dispensers of "communistic sentiments."[21] But it was difficult to dispel the apprehension of *Tribune* subscribers who read that a Kearney henchman "with fire in his eye and large words in his mouth," predicted another bloody riot like that at Pittsburgh the summer of 1877.[22] At any rate, a month after the first reports of the Kearney agitation, a *Tribune* Washington dispatch deplored the failure of California authorities to seek Federal aid, and warned that the "foreign laboring element aided by roughs" might provoke "riot, bloodshed, and disastrous conflagration in San Francisco."[23]

In spite of the untempered violence of his language, however, Kearney always denied that he ever proposed immediate action, and it is significant that none of his speeches ever provoked overt lawless deeds. The burnings, beatings, hangings, and shootings promised in his reported speeches were all postdated threats designed to intimidate the Chinese, the business men of San Francisco, and the politicians. Had Kearney's party resorted to physical revolution, they would undoubtedly have been crushed by superior force. Rhetorical violence served their ends better. "Let these ruffians yell," wrote "Philosopher" Pickett, the San Francisco eccentric who for years had been feuding with the rail barons, "since such sounds the death knell of this plundercratic power. . . . Kearney . . . has some genius in coining words and phrases, with which to more properly depict the villains. Let him invent some new ones."[24]

Kearney's speeches, however, were not exclusively violent. Contemporary accounts frequently mention his coarse Irish humor, and indicate that his audiences enjoyed his jibes at his opponents. Indeed, his first arrest came when San Francisco authorities failed to see the humor in holding an organizational meeting of the Workingmen's Party in front of the Nob Hill mansions owned by the Central Pacific Railroad magnates. In his speech on this occasion, October 29, 1877, Kearney proposed Leland Stanford as President of the Fourth Ward Club, Charles Crocker as Secretary, and Mark Hopkins as Sergeant-at-Arms; but as Treasurer, he said, some good workingman should be chosen, since it would never do to trust those "Central Pacific thieves" with honest workingmen's money. Kearney's humor was partially obscured by the enormous bonfire the crowd built near Charles Crocker's house; or this may have been part of the grim joke too. At a subsequent meeting of the party, the workingmen presented a satirical skit, mocking the terror of Crocker's wife and daughters, shut up in the house within earshot of the usual violent talk. But San Francisco's mayor and police chief were not amused, and Kearney soon found himself behind bars.

Among other charges growing out of the Nob Hill incident, Kearney was accused of threatening to run the Chinese

[20] *New York Tribune*, November 24 and 15, 1877.
[21] *Philadelphia Ledger*, November 5, 1877.
[22] *New York Tribune*, November 24, 1877.
[23] *Ibid.*, December 15, 1877.
[24] *Philosopher Pickett's Anti-Plundercrat Pamphlet* (San Francisco, 1879).

into the sea with bullets and bayonets. Released on bail, he amused a Workingmen's Party rally with another proposal for dealing with the "Celestials":

> Here is the way to get rid of the Chinese: We will spread a nice carpet from Chinatown down to the *City of Tokio* and other steamers, put coffee and doughnuts aboard of them, and invite the Chinamen down to partake of them, and when we once get them aboard I'll guarantee they won't come back. That is our method. I wonder if they would arrest me for that.[25]

Thereafter Kearney used "coffee and doughnuts" as a thinly veiled euphemism for more violent methods of dealing with the Orientals.

Later when President Hayes vetoed a Chinese exclusion act, Kearney denounced the chief executive, and declared that he personally could make a better President by stuffing straw into Andrew Jackson's old clothes.[26] This vivid expression must have delighted his audience. But generally Kearney's humor, like his invective, was broad and heavy-handed. He was not given to subtlety.

Kearney's speeches were not, however, entirely negative in content. The agitator promised Californians a better life, and they listened eagerly. In the new constitution which the Workingmen's Party would devise for California, Chinese immigration would be forbidden, and the railroads would be brought under strict control. When the Chinese were driven out, there would be good jobs for all at high wages. When grafting politicians and thieving capitalists were forced to give up their power or were hanged, government would be better and cheaper. When all the offices were filled by workingmen, graft and corruption would disappear. A shoemaker would be police judge, a hod-carrier police captain. The next governor of California would be a drayman. Meanwhile the day of violent reckoning with the Chinese, the politicians, and the capitalists might be postponed; but let them not interfere with the will of the workingmen, expressed by the ballot!

IV

How effective was this spectacular agitator in winning and holding his audiences and in achieving his political ends? Was he a genuine leader of men, or merely a phenomenally successful "rabble rouser"?

Kearney's first sandlot speech in the summer of 1877 was delivered to a mere handful. In his first appearance as a party leader, September 16, 1877, 500 listened to his vigorous diatribes against the Chinese. Six weeks later, on October 28, 4000 heard him at the sandlot, and on the next evening nearly as many braved the chilly night and the long climb to the summit of Nob Hill for the meeting which resulted in the agitator's first arrest. On Thanksgiving Day, the number swelled to 10,000. For three years Kearney packed California halls and open air assembly places. No other speaker in the state of either his own party or the opposition could approach him in drawing power. He successfully fought a predominantly hostile press, violent opposition in his own party, and even the condemnation of the Catholic archbishop of San Francisco, who called upon Kearney's Catholic followers to desert him.[27]

Kearney's speaking was certainly a major factor in the calling of the California constitutional convention, and in the adoption of the new charter by the people. Moreover, his party elected mayors in San Francisco, Oakland, and

[25] *San Francisco Chronicle*, November 14, 1877.

[26] *San Francisco Call*, November 3, 1879.

[27] Stedman and Kennedy, *op. cit.*, pp. 69-71.

Sacramento, and made a strong showing in the first statewide elections under the new constitution.[28] As one California historian put it, through the medium of the Workingmen's Party "the Chinese agitation was brought to a climax; certain measures of a social and economic nature were embodied in the state constitution; and labor came to play a more important part in California politics."[29]

It is perhaps a truism to say that in periods of popular discontent, vague unrest, and real or imaginary fears, it is almost inevitable that a demagogue will be found who can win a noisy following by oversimplifying the cause of the people's troubles, and magnifying the evil intent of those in authority. Within these limitations, Kearney was an unqualified success.

But under conditions like those in California in 1877, a man of resolute and imaginative leadership might have won political power, and imposed his program (good or bad) upon a subservient or bewildered legislature. Kearney was not such a man. The very qualities which gave him strength in mass rallies antagonized his colleagues in the discussions of the Workingmen's Party executive committee. Instead of seeking to win the governor's chair, using patronage to control his followers, and handling public office as a platform from which to extend his influence, Kearney shunned official responsibility. Moreover, he attempted to prevent more ambitious members of his executive committee from seeking public offices he was unwilling to take for himself. As a result the party was reduced to endorsing political renegades from other parties or unsavory figures like the Reverend Isaac Kalloch, the revelation of whose shady past (after the party had elected him mayor of San Francisco) embarrassed the whole movement.

Moreover, Kearney was conspicuously unsuccessful in his efforts to win political support outside of California. Curious crowds greeted him on his first eastern trip in the summer of 1878, but the agitator's understanding of national problems was slight, and the Chinese issue was of little interest to eastern audiences. After hearing him in Boston, the editor of *Harper's Weekly* wondered editorally how such an uncouth and ignorant man could have created so much alarm.[30] Ben Butler, who welcomed Kearney's help in his gubernatorial campaign in Massachusetts, quarreled with the Californian before the canvass was finished, and concluded that Kearney was a liability to his election. He does not even mention the agitator in his memoirs.[31]

Meanwhile the economic situation improved, and radical proposals had less appeal. Partly as a result of Kearney's agitation, the Burlingame treaty with China was modified in 1880, and new shiploads of Chinese ceased to land in San Francisco. The issues upon which Kearney's demagoguery had thrived no longer disturbed California, and the agitator lacked the ability to adapt himself to new conditions. Kearney's unfulfilled threats of violence now sounded hollow, and he was finished as a political leader. By late 1881 his sandlot audience had shrunk to the vanishing point, and soon he dropped from public sight.

Henry George, who was a resident of San Francisco at the time of the Kearney agitation, ridiculed the idea that the movement represented communist

[28] W. J. Davis, *History of Political Conventions in California* (Sacramento, Calif., 1893), Chs. 28-30.

[29] Cleland, *op. cit.*, p. 422.

[30] *Harper's Weekly*, XXII (September 21, 1878), 756.

[31] B. F. Butler, *Butler's Book* (Boston, 1892).

into the sea with bullets and bayonets. Released on bail, he amused a Workingmen's Party rally with another proposal for dealing with the "Celestials": Here is the way to get rid of the Chinese: We will spread a nice carpet from Chinatown down to the *City of Tokio* and other steamers, put coffee and doughnuts aboard of them, and invite the Chinamen down to partake of them, and when we once get them aboard I'll guarantee they won't come back. That is our method. I wonder if they would arrest me for that.[25]

Thereafter Kearney used "coffee and doughnuts" as a thinly veiled euphemism for more violent methods of dealing with the Orientals.

Later when President Hayes vetoed a Chinese exclusion act, Kearney denounced the chief executive, and declared that he personally could make a better President by stuffing straw into Andrew Jackson's old clothes.[26] This vivid expression must have delighted his audience. But generally Kearney's humor, like his invective, was broad and heavy-handed. He was not given to subtlety.

Kearney's speeches were not, however, entirely negative in content. The agitator promised Californians a better life, and they listened eagerly. In the new constitution which the Workingmen's Party would devise for California, Chinese immigration would be forbidden, and the railroads would be brought under strict control. When the Chinese were driven out, there would be good jobs for all at high wages. When grafting politicians and thieving capitalists were forced to give up their power or were hanged, government would be better and cheaper. When all the offices were filled by workingmen, graft and corruption would disappear. A shoemaker would be police judge, a hod-carrier police captain. The next governor of California would be a drayman. Meanwhile the day of violent reckoning with the Chinese, the politicians, and the capitalists might be postponed; but let them not interfere with the will of the workingmen, expressed by the ballot!

IV

How effective was this spectacular agitator in winning and holding his audiences and in achieving his political ends? Was he a genuine leader of men, or merely a phenomenally successful "rabble rouser"?

Kearney's first sandlot speech in the summer of 1877 was delivered to a mere handful. In his first appearance as a party leader, September 16, 1877, 500 listened to his vigorous diatribes against the Chinese. Six weeks later, on October 28, 4000 heard him at the sandlot, and on the next evening nearly as many braved the chilly night and the long climb to the summit of Nob Hill for the meeting which resulted in the agitator's first arrest. On Thanksgiving Day, the number swelled to 10,000. For three years Kearney packed California halls and open air assembly places. No other speaker in the state of either his own party or the opposition could approach him in drawing power. He successfully fought a predominantly hostile press, violent opposition in his own party, and even the condemnation of the Catholic archbishop of San Francisco, who called upon Kearney's Catholic followers to desert him.[27]

Kearney's speaking was certainly a major factor in the calling of the California constitutional convention, and in the adoption of the new charter by the people. Moreover, his party elected mayors in San Francisco, Oakland, and

[25] *San Francisco Chronicle*, November 14, 1877.

[26] *San Francisco Call*, November 3, 1879.

[27] Stedman and Kennedy, *op. cit.*, pp. 69-71.

Sacramento, and made a strong showing in the first statewide elections under the new constitution.[28] As one California historian put it, through the medium of the Workingmen's Party "the Chinese agitation was brought to a climax; certain measures of a social and economic nature were embodied in the state constitution; and labor came to play a more important part in California politics."[29]

It is perhaps a truism to say that in periods of popular discontent, vague unrest, and real or imaginary fears, it is almost inevitable that a demagogue will be found who can win a noisy following by oversimplifying the cause of the people's troubles, and magnifying the evil intent of those in authority. Within these limitations, Kearney was an unqualified success.

But under conditions like those in California in 1877, a man of resolute and imaginative leadership might have won political power and imposed his program (good or bad) upon a subservient or bewildered legislature. Kearney was not such a man. The very qualities which gave him strength in mass rallies antagonized his colleagues in the discussions of the Workingmen's Party executive committee. Instead of seeking to win the governor's chair, using patronage to control his followers, and handling public office as a platform from which to extend his influence, Kearney shunned official responsibility. Moreover, he attempted to prevent more ambitious members of his executive committee from seeking public offices he was unwilling to take for himself. As a result the party was reduced to endorsing political renegades from other parties or unsavory figures like the Reverend Isaac Kalloch, the revelation of whose shady past (after the party had elected him mayor of San Francisco) embarrassed the whole movement.

Moreover, Kearney was conspicuously unsuccessful in his efforts to win political support outside of California. Curious crowds greeted him on his first eastern trip in the summer of 1878, but the agitator's understanding of national problems was slight, and the Chinese issue was of little interest to eastern audiences. After hearing him in Boston, the editor of *Harper's Weekly* wondered editorally how such an uncouth and ignorant man could have created so much alarm.[30] Ben Butler, who welcomed Kearney's help in his gubernatorial campaign in Massachusetts, quarreled with the Californian before the canvass was finished, and concluded that Kearney was a liability to his election. He does not even mention the agitator in his memoirs.[31]

Meanwhile the economic situation improved, and radical proposals had less appeal. Partly as a result of Kearney's agitation, the Burlingame treaty with China was modified in 1880, and new shiploads of Chinese ceased to land in San Francisco. The issues upon which Kearney's demagoguery had thrived no longer disturbed California, and the agitator lacked the ability to adapt himself to new conditions. Kearney's unfulfilled threats of violence now sounded hollow, and he was finished as a political leader. By late 1881 his sandlot audience had shrunk to the vanishing point, and soon he dropped from public sight.

Henry George, who was a resident of San Francisco at the time of the Kearney agitation, ridiculed the idea that the movement represented communist

[28] W. J. Davis, *History of Political Conventions in California* (Sacramento, Calif., 1893), Chs. 28-30.

[29] Cleland, *op. cit.*, p. 422.

[30] *Harper's Weekly*, XXII (September 28, 1878), 766.

[31] B. F. Butler, *Butler's Book* (Boston, 1892).

into the sea with bullets and bayonets. Released on bail, he amused a Workingmen's Party rally with another proposal for dealing with the "Celestials": Here is the way to get rid of the Chinese: We will spread a nice carpet from Chinatown down to the *City of Tokio* and other steamers, put coffee and doughnuts aboard of them, and invite the Chinamen down to partake of them, and when we once get them aboard I'll guarantee they won't come back. That is our method. I wonder if they would arrest me for that.[25]

Thereafter Kearney used "coffee and doughnuts" as a thinly veiled euphemism for more violent methods of dealing with the Orientals.

Later when President Hayes vetoed a Chinese exclusion act, Kearney denounced the chief executive, and declared that he personally could make a better President by stuffing straw into Andrew Jackson's old clothes.[26] This vivid expression must have delighted his audience. But generally Kearney's humor, like his invective, was broad and heavy-handed. He was not given to subtlety.

Kearney's speeches were not, however, entirely negative in content. The agitator promised Californians a better life, and they listened eagerly. In the new constitution which the Workingmen's Party would devise for California, Chinese immigration would be forbidden, and the railroads would be brought under strict control. When the Chinese were driven out, there would be good jobs for all at high wages. When grafting politicians and thieving capitalists were forced to give up their power or were hanged, government would be better and cheaper. When all the offices were filled by workingmen, graft and corruption would disappear. A shoemaker would be police judge, a hod-carrier police captain. The next governor of California would be a drayman. Meanwhile the day of violent reckoning with the Chinese, the politicians, and the capitalists might be postponed; but let them not interfere with the will of the workingmen, expressed by the ballot!

IV

How effective was this spectacular agitator in winning and holding his audiences and in achieving his political ends? Was he a genuine leader of men, or merely a phenomenally successful "rabble rouser"?

Kearney's first sandlot speech in the summer of 1877 was delivered to a mere handful. In his first appearance as a party leader, September 16, 1877, 500 listened to his vigorous diatribes against the Chinese. Six weeks later, on October 28, 4000 heard him at the sandlot, and on the next evening nearly as many braved the chilly night and the long climb to the summit of Nob Hill for the meeting which resulted in the agitator's first arrest. On Thanksgiving Day, the number swelled to 10,000. For three years Kearney packed California halls and open air assembly places. No other speaker in the state of either his own party or the opposition could approach him in drawing power. He successfully fought a predominantly hostile press, violent opposition in his own party, and even the condemnation of the Catholic archbishop of San Francisco, who called upon Kearney's Catholic followers to desert him.[27]

Kearney's speaking was certainly a major factor in the calling of the California constitutional convention, and in the adoption of the new charter by the people. Moreover, his party elected mayors in San Francisco, Oakland, and

[25] *San Francisco Chronicle*, November 14, 1877.

[26] *San Francisco Call*, November 3, 1879.

[27] Stedman and Kennedy, *op. cit.*, pp. 69-71.

Sacramento, and made a strong showing in the first statewide elections under the new constitution.[28] As one California historian put it, through the medium of the Workingmen's Party "the Chinese agitation was brought to a climax; certain measures of a social and economic nature were embodied in the state constitution; and labor came to play a more important part in California politics."[29]

It is perhaps a truism to say that in periods of popular discontent, vague unrest, and real or imaginary fears, it is almost inevitable that a demagogue will be found who can win a noisy following by oversimplifying the cause of the people's troubles, and magnifying the evil intent of those in authority. Within these limitations, Kearney was an unqualified success.

But under conditions like those in California in 1877, a man of resolute and imaginative leadership might have won political power and imposed his program (good or bad) upon a subservient or bewildered legislature. Kearney was not such a man. The very qualities which gave him strength in mass rallies antagonized his colleagues in the discussions of the Workingmen's Party executive committee. Instead of seeking to win the governor's chair, using patronage to control his followers, and handling public office as a platform from which to extend his influence, Kearney shunned official responsibility. Moreover, he attempted to prevent more ambitious members of his executive committee from seeking public offices he was unwilling to take for himself. As a result the party was reduced to endorsing political renegades from other parties or unsavory figures like the Reverend Isaac Kalloch, the revelation of whose shady past (after the party had elected him mayor of San Francisco) embarrassed the whole movement.

Moreover, Kearney was conspicuously unsuccessful in his efforts to win political support outside of California. Curious crowds greeted him on his first eastern trip in the summer of 1878, but the agitator's understanding of national problems was slight, and the Chinese issue was of little interest to eastern audiences. After hearing him in Boston, the editor of *Harper's Weekly* wondered editorally how such an uncouth and ignorant man could have created so much alarm.[30] Ben Butler, who welcomed Kearney's help in his gubernatorial campaign in Massachusetts, quarreled with the Californian before the canvass was finished, and concluded that Kearney was a liability to his election. He does not even mention the agitator in his memoirs.[31]

Meanwhile the economic situation improved, and radical proposals had less appeal. Partly as a result of Kearney's agitation, the Burlingame treaty with China was modified in 1880, and new shiploads of Chinese ceased to land in San Francisco. The issues upon which Kearney's demagoguery had thrived no longer disturbed California, and the agitator lacked the ability to adapt himself to new conditions. Kearney's unfulfilled threats of violence now sounded hollow, and he was finished as a political leader. By late 1881 his sandlot audience had shrunk to the vanishing point, and soon he dropped from public sight.

Henry George, who was a resident of San Francisco at the time of the Kearney agitation, ridiculed the idea that the movement represented communist

[28] W. J. Davis, *History of Political Conventions in California* (Sacramento, Calif., 1893), Chs. 28-30.

[29] Cleland, *op. cit.*, p. 422.

[30] *Harper's Weekly*, XXII (September 28, 1878), 766.

[31] B. F. Butler, *Butler's Book* (Boston, 1892).

or even radical tendencies. There was no intelligence or plan about Kearneyism. Rather it was a blind protest against obvious injustice, economic distress, political corruption, and high-handed disregard for the public interest. Kearneyism was aimless, noisy, and violent; the danger to society was not in what the agitator sought, but in the demonstrated power of his demagoguery. Said George:

> Kearney has already made what will be regarded by thousands . . . of men, many of them of much greater abilities as a dazzlingly brilliant success. An unknown drayman, destitute of advantages . . . , he has, simply by appealing to popular discontent . . . , risen to the rank of a great leader. . . . He knows what it is to be the . . . master of surging multitudes; to draw forth their applause by a word, to hush them into silence with a wave of his hand . . . ; to be drawn in triumph through crowded streets; to be attended . . . by a retinue of reporters . . . ; to be known and talked about, not merely through the whole country, but over the world! Whatever becomes of Kearney . . . this lesson will not be lost.[32]

Thus Dennis Kearney demonstrated that in times of economic and social distress, a political machine based on the masses could be created by dramatizing social evils in violent public speeches, and that the rewards in personal prestige were rich for the creator. But his career also showed that such a party could not survive without a positive program and without able men to represent it in positions of political authority. Kearney's power over audiences at the peak of his career was at least as great as that of later demagogues like Ben Tillman or Huey Long. His ultimate failure as a leader of men must be attributed to lack of political rather than platform skill.

[32] George, *op. cit.*, p. 452.

COMMENCEMENT AT HARVARD

> Commencement had not ceased to be the great holiday of the Puritan Commonwealth, and a fitting one it was,—the festival of Santa Scholastica, whose triumphal path one may conceive strewn with leaves of spelling-book instead of bay. The students (scholars they were called then) wore their sober uniform, not ostentatiously distinctive or capable of rousing democratic envy, and the old lines of caste were blurred rather than rubbed out, as servitor was softened into beneficiary. The Spanish king felt sure that the gesticulating student was either mad or reading Don Quixote, and if, in those days, you met a youth swinging his arms and talking to himself, you might conclude that he was either a lunatic or one who was to appear in a "part" at the next Exhibition or Commencement. A favorite place for the rehearsal of these orations was the retired amphitheatre of the Gravel-pit, perched unregarded on whose dizzy edge, I have heard many a burst of *plusquam* Ciceronian eloquence, and (often repeated) the regular *saluto vos, præstantissimæ* &c., which every year (with a glance at the gallery) causes a flutter among the fans innocent of Latin, and delights to applauses of conscious superiority the youth almost as innocent at they. It is curious, by the way, to note how plainly one can feel the pulse of self in the plaudits of an audience. At a political meeting, if the enthusiasm of the lieges hang fire, it may be explored at once by an allusion to their intelligence or patriotism; and at a literary festival, the first Latin quotation draws the first applause, the clapping of hands being intended as a tribute to our own familiarity with that sonorous tongue, and not at all as an approval of the particular sentiment conveyed in it.
>
> James Russell Lowell, "Cambridge Thirty Years Ago."

INTERPRETATION IN THE DICKENS PERIOD

Theresa Murphy

SOME zealous student may raise the question whether or not the time during which Charles Dickens read to audiences represents a definite period in the history of Interpretation, and whether or not Dickens is the central figure in that period. There can be no doubt, however, that during the years when Dickens was reading, Interpretation flourished. So colorful was the period that we can with profit consider such questions as these: What theories of Interpretation were then being taught? Who was teaching them? Who were the professional readers? And what kinds of performances were they giving? For convenience, I shall call the Dickens period of Interpretation the third quarter of the nineteenth century, 1850-1875. Although these dates respectively antedate and postdate by a few years the period during which Charles Dickens read professionally, they roughly serve to define the broad limits of the interpretative practices which he followed.

The theories of Interpretation widely current in the Dickens period had the weight of tradition behind them if not the freshness of originality. They were deeply rooted in the traditions of eighteenth-century writers: Thomas Sheridan, Joshua Steele, John Walker, and James Burgh. Sheridan was the expositor of naturalness, and considered articulation and pronunciation. Steele analyzed speech according to musical principles. Walker carried on Steele's theories, and emphasized rising, falling, and circumflex inflections in speech. Burgh showed how the various emotions were expressed by physical and vocal action. In 1806 the Reverend Gilbert Austin published *Chironomia*, a 625-page treatise on "Rhetorical Delivery" and "The Proper Regulation of The Voice, The Countenance, and Gesture." He analyzed gesture, and in one device pictured the speaker inside a sphere, the better to show fundamental positions of the arms. In 1827 Dr. James Rush published *The Philosophy of the Human Voice*, in which he analyzed voice under the heads of quality, force, time, abruptness, and pitch—those elements which were to be asked for in quizzes unto this very day. Practically all of the writers on Interpretation through most of the nineteenth century drew upon the earlier theorists I have mentioned. Writers of the Dickens period added suggestions regarding calisthenics, health, and diet. Alexander Melville Bell made valuable contributions regarding phonetics. But for the most part the manuals popular in the Dickens period were repetitions of what had gone before.

The number of nineteenth-century manuals is astonishing. I have counted over fifty different titles on the shelves in the office shared by Professor W. M. Parrish and Professor Richard Murphy at the University of Illinois. Of the manuals written by Americans, that by Dr. James Rush had the greatest influence. James E. Murdoch, the most famous teacher during the period in which Dickens read, expressed his debt to

Theresa Murphy, wife of Professor Richard Murphy of the University of Illinois, has taught Interpretation at the University of Pittsburgh and the University of Colorado.

Rush.[1] The Reverend Gilbert Austin's man-in-the-sphere appears again and again in nineteenth-century manuals. There are intricate illustrations of the device in Bacon's *A Manual of Gesture*.[2] Though the writers of these manuals seldom identified sources, neither did they pretend to be original. Epes Sargent, in *The Standard Speaker*, says:

> The preceptive portion of the Treatise presents no particular claim to originality; the object being merely to give a summary of the discoveries and hints that can be serviceable to the student, in the development of his vocal and elocutionary powers.[3]

The various elocution manuals used during the Dickens period even looked alike. There was usually an introduction setting forth theory and suggestions borrowed from Rush, Burgh, Walker, Austin, etc., with or without acknowledgment. This was followed by numerous selections for practice. Professor Frederick W. Haberman in his definitive article, "English Sources of American Elocution," in the *History of Speech Education in America*, says that these manuals had three objectives. First, "the acquisition of elocutionary effectiveness: delivery of discourse with distinct and pleasing articulation, graceful modulation, and decorous demeanor"; second, "the inculcation of moral excellence"; and third, "the development of a taste for culture and quality."[4]

The theories of Interpretation and directions to readers given in the elocution manuals of the Dickens period seem to us moderns to follow the mechanical rather than the natural principles of elocution. The manuals recommend stereotyped gesture and artificial use of voice qualities and pitch. But the authors considered their theories something more than mechanical. J. E. Frobisher, in *Voice and Action*, saw it this way:

> Speaking is an ART; and in one sense ALL arts are *mechanical*. They have all SEEMINGLY arbitrary principles, or laws. Music, Painting, and Sculpture, have an infinitude of . . . restraints, or limits, which do not ENFEEBLE art by this necessary restriction, but GUIDE and IMPEL it in the proper direction only to INCREASE its NATURAL tendencies.[5]

Professor Frobisher was not intimidated by nature; his slogan, given on the title page, was "Earnest Expression: Not Delicate Declamation." Other writers of elocution books regarded the principles they applied, not as mechanical, but as scientific. In 1872 S. S. Hamill titled his book *The Science of Elocution*.[6] James Rush was a doctor of medicine, and his principles were rooted in the science of physiology. It remained for the large professional schools established toward the end of the nineteenth century to stress the psychological aspects of speech. Then, under the influence of Delsarte, an emphasis was put upon freeing the spirit in order to express thought and feeling. But in the Dickens period the elocutionists were interested in what the voice and body, rather than the psyche, could suggest.

The middle of the nineteenth century saw a decline in the importance of elocution as an academic study in the colleges. As Margaret Robb points out in

[1] See James E. Murdoch, *Analytic Elocution* (Cincinnati, 1884), Preface. Murdoch says: "I have labored to simplify and make practical Dr. Rush's *Philosophy of the Voice*, which I consider the most complete system ever offered to the student of Elocution."

[2] Albert M. Bacon, *A Manual of Gesture; Embracing a Complete System of Notation, together with the Principles of Interpretation and Selections for Practice* (Chicago, 1872), Ch. 3.

[3] Epes Sargent, *The Standard Speaker; Containing Exercises in Prose and Poetry for Declamation in Schools, Academies, Lyceums, Colleges* (Philadelphia, 1852), Preface.

[4] Frederick W. Haberman, "English Sources of American Elocution," in *History of Speech Education in America*, ed. Karl R. Wallace (New York, 1954), p. 122.

[5] J. E. Frobisher, *A New and Practical System of the Culture of Voice and Action* (New York, 1867), pp. 4-5.

[6] S. S. Hamill, *The Science of Elocution* (Cincinnati, 1872).

"The Elocutionary Movement and Its Chief Figures," elocution "was becoming too much the performer's art and did not meet the needs of the students who were being trained for the professions of law and the ministry."[7] However, the elementary schools found the McGuffey Readers, with their treatises on pronunciation, articulation, and rules for reading, an indispensable part of the curriculum; and itinerant lecturers and teachers were very popular.

These lecturers toured the country, conducted classes, put on recitals of their pupils, gave readings, and lectured in public. In this period the elocutionists emphasized their proficiency both on the platform and in giving instruction in the classroom. The point was frequently brought to attention by printing testimonials in their books. Hamill, for example, printed four pages of endorsements in the front of his book, and concluded the list with the remark, "Thousands of Testimonials might be added." He did not omit the opinion of the Chancellor of Michigan University, who found Hamill to be "himself an excellent elocutionist," and, in the voluntary classes which he had organized in 1860, an excellent "teacher of Elocution." Professor Frobisher described himself in his preface as "a Reader in Public, and also as a Teacher of Elocution in New York." In his testimonials he quotes the *Toronto Daily Globe* as endorsing not only the readings by him and his wife ("'Hagar,' by Mrs. Frobisher, drew tears from the audience"), but also the conduct of his classes, "several of which are composed of young ladies." Frobisher held voluntary classes at various colleges, including Dartmouth, Kenyon, and Victoria in Canada. Professor Hamill held classes at Mount Union, Monmouth, Bethany, Michigan, Missouri, and other colleges. He became Professor of Elocution at Illinois Wesleyan.

The reason why teachers and lecturers of the Dickens period were so successful as performers is to be found in the close relationship between Interpretation and the stage at that time. Many lecturers and itinerant teachers, including James Murdoch, the most famous, had been actors. Some of the writers of the manuals had been actors. Henry Tyrrell in *The Practical Elocutionist* refers to himself as "Teacher of Elocution," and "One who has been a humble follower of the Tortuous and Briary Paths of the Drama."[8] Finally, it was both practical and profitable for the actor to turn professional reader between engagements, and there were many betweens. During the third quarter of the nineteenth century, the star system prevailed. The emphasis in the theatre was on how the star interpreted his role, not on staging, grouping, general mood and atmosphere. The actor, because he lacked acoustical assistance and lighting effects, was forced to care a great deal about his voice, his diction, his carriage and gesture. What was more natural than that he should frequently give readings of his favorite roles, just as many of our opera stars today give concerts of their favorite arias? Moreover, people liked to go to readings. Many good Victorians considered the theatre improper, but they could enjoy readings with a clear conscience, particularly during Lent.

The styles of Interpretation of the period were reflections of the kind of acting that was popular. One style was exemplified by Edwin Forrest, America's idol at mid-century. His acting was hearty and robust. Cole and Chinoy in

[7] *History of Speech Education in America*, p. 189.

[8] Henry Tyrrell, *The Practical Elocutionist* (London, 1850), title page and dedicatory.

Actors on Acting say, "His bowlegged defiant stance and his oratorical delivery won popular approval, although refined taste pointed to his lack of subtlety."[9] His chief rival was William Macready, the English actor. Macready followed the grand style of his predecessors, but tempered it with the subtlety Forrest lacked. In some of the most tragic scenes of Shakespeare, Macready would add an informal homey note such as that of arranging his cravat, a daring bit of realism in his day. He pointed the way toward the refined drawing room realism that was popular after 1850. As the Dickens period developed, more refinement, greater variety, and lighter domestic comedy characterized acting. Shakespeare continued to be staged, but melodramas and plays with native American settings and humor were popular in America and in England. The readers of the day reflected the current taste. People still wanted to hear Shakespeare. But in addition they were ready for Charles Dickens, whose abilities at mimicry, pantomime, the quick assumption of roles, and use of comedy might not have been so well received, had not the changing trends in the theatre prepared an audience for him.

We often think of Dickens' readings as something of a phenomenon unlike anything that had ever been done before or since. This is in a sense true, just as the performance of any genius is unique. But it is also true that he reflected the taste, the teaching, and the technique of his contemporaries. His was the Interpretation of the mid-nineteenth century, made distinct and distinguished by his own temperament and talent.

It was in 1858 that Charles Dickens decided that his domestic troubles, his restlessness, his histrionic gifts, and his expensive family demanded that he give readings for money. Though he had never studied Interpretation or acting, formally or in his casual reading, he was associated with these activities through his close friendship with William Macready, Charles Mathews, Charles Fechter, and other actors. He attended plays avidly, wrote plays, and directed and performed in many amateur performances. He loved the stage. He wrote dramatically; his novels easily lend themselves to dramatizing. Why then did he not go on the stage instead of the reading platform? Because the stage in spite of noted actors and noteworthy innovations was not quite respectable. John Forster, Dickens' biographer, tried to persuade Dickens not to read because reading was like acting, and acting was beneath his dignity. In a letter written in 1867, Dickens said: "The theatres, except in the articles of scenery and pictorial effect are poor enough. But in some of the smaller houses there are actors who, if there were any dramatic headquarters as a school, might become very good."[10] Then, too, Dickens by temperament was well suited for the reading platform. He did not take direction easily. He needed to be the entire show—"a whole tragic, comic, heroic *theatre* visible, performing under one hat," Carlyle called him.[11] No wonder Dickens preferred the reading platform to the stage.

As a reader Dickens was noted for his mobile face, one moment blank, the next crafty or mirthful. His eyes were most expressive. With great speed he could assume one role after another. He was noted for his rapid change in inflection.

[9] Toby Cole and Helen Krich Chinoy, eds. *Actors on Acting* (New York, 1949), p. 460.

[10] To M. de Cerjat, Jan. 1, 1867. In *The Letters of Charles Dickens*, ed. his Sister-in-Law and his Eldest Daughter (New York, 1879), II, 315.

[11] James Anthony Froude, *Thomas Carlyle* (London, 1902), II, 290.

his use of pause, variety in pitch, the illusion he could create without the use of props, costume, or scenery. Standing quietly at the reading stand, book before him, he could cast a spell upon the audience, almost mesmerize them into seeing one character after another appear before them.

Today, platform readers such as Ruth Draper or Cornelia Otis Skinner frequently write, or have others write for them, sketches particularly suited to their interpretation. But readers of the Dickens period drew upon Shakespeare, Byron, or some other well-known literary figure. For the approximately 500 public readings that Dickens performed, he made adaptations and cuttings from sixteen of his own works, including the well-known *Christmas Carol*, *David Copperfield*, *Mrs. Gamp*, *The Story of Little Dombey*, *The Trial* from *Pickwick*, *Nicholas Nickleby*, and the less familiar, but in his own day well received, *Doctor Marigold* and *Boots at the Holly Tree Inn*.

Dickens took the greatest pains in making his adaptations. A few years ago I visited the Count de Suzannet's private library in Lausanne, Switzerland, and saw the Count's collection of a number of the original books that Dickens had worked on in making his cuttings. The first versions of his readings show many signs of work: passages to be omitted are carefully inked out in red; chapters he would not use are tied together with black tape; transitions and new conclusions are written in. He worked for a continuous narrative, variety in characterization, comedy, sentiment. The first readings, like the *Christmas Carol*, were simple narratives compared to the last one he prepared, the highly dramatic *Sikes and Nancy*, called "Ten Macbeths"[12] and said to have induced as many as a dozen ladies to faint during a single performance.

Yet we must not think of Dickens or any of the readers of the Dickens period as being extreme. I noted that the directions in Dickens' reading books indicated that he pointed, shrugged, and reminded himself of the mood he wanted to get. In the *Sikes and Nancy* reading, he wrote in big letters a few pages before the murder, "MURDER COMING!," and a few pages before the end, "TERROR TILL THE END." Still he kept within the limits of his art as a reader. In the *Nation* for December 12, 1867, an editorial by a writer who had heard Dickens read cautioned those who planned to hear him. It says: "The error of expecting acting is one into which very many people naturally fall." It marveled that there was no scenery, only a desk and lights. It explained what its author had seen by saying: "Readings are simply story telling or declaiming or the recitation of poetry with exceptionally good elocution, and with occasional feats of imitation of a kind more or less subdued. The actor loses himself in the performance." Then it described Dickens in the following way: "a gentleman dramatically tells a story among friends, indicating rather than perfectly assuming the characters . . . a gentleman in a drawing room."[13] Dickens himself had much the same idea, at least at the start of his reading career. He noted about an early reading in Birmingham before an audience of 2500 on "working-people's night," that "they lost nothing, misinterpreted nothing, followed everything closely," and that "we were all going on together, in the first

[12] Macready's famous remark. See George Dolby, *Charles Dickens As I Knew Him* (London, 1912), p. 371.

[13] "Dickens in New York," *The Nation*, V (Dec. 12, 1867), 482.

page, as easily, to all appearance, as if we had been sitting round the fire."[14]

In 1868, when Dickens was performing in America, another native of England was also giving readings here. Dickens sent her a copy of his bookings so that there would be no conflict in engagements. She was thought by some to be the most accomplished reader on the platform. She was Fanny Kemble, grandniece of Mrs. Siddons and daughter of Charles Kemble; and she had given her first reading in England in March, 1848, at the age of 39. She read from Shakespeare's plays, and insisted on giving them in a certain order to preserve a freshness of attack. She would have liked to give them in their entirety, but as no audience would listen for more than two hours, she used, with slight alterations, the versions her father had prepared for his own readings. She preferred to read rather than to act Shakespeare because she said that actors like Macready were so interested in their own roles that they elbowed Shakespeare off the stage. Her greatest assets were her beautiful voice and perfect diction. She was no longer slender when she took up reading; she was undeniably stout. "Her dress usually of violet velvet and point lace was magnificent. . . . She would come stepping out on the stage, bow with grave dignity right and left, seat herself, spread out her flowing skirts, and open her little book."[15] For *King Lear* she wore black velvet; for *Midsummer Night's Dream*, white satin. Henry James heard her read *Henry V*, and wrote:

> It was the play she loved best to read. It was gallant and martial and intensely English. Her splendid tones and her face lighted like that of a war goddess seemed to fill the performance with the hurry of armies and the sound of battle. The illusion was that of a multitude and a pageant.[16]

Another actress and playwright, Anna Cora Mowatt, whose biography by E. W. Barnes has just been published, was one of the first American women to read professionally. She read from Scott, Mrs. Hemans, Oliver Wendell Holmes, and Lord Byron. James Murdoch gave programs chiefly from Shakespeare as early as 1845 and as late as 1883. During the Civil War he toured the hospitals and presented patriotic readings much as our Hollywood greats did in the last two wars. We could add to the list of great readers such names as Edwin Forrest, Charles Kemble, William Macready, Edwin Booth, and George Vandenhoff—all actors and all great readers.

These readers took their art seriously. Some of them had been trained in the theatre since they were infants. They were interested in the effect they had upon their audiences. About a reading in Liverpool, Dickens wrote: "The nicest, and finest bits in 'Little Dombey,' hitting like chain shot."[17] These readers took the greatest pains in preparing for their performances. We may not think that some of the prescriptions they followed were wise. Some believed, for example, in the efficacy of vigorous exercise and calisthenics for health, in raw oysters and champagne for the throat. Dickens was always in trouble—a cold, a sore throat, fatigue. He wrote, in 1858, "I began to recover my voice, and I think I sang half the Irish Melodies to myself, as I walked about to test it."[18] The readers were very conscious of the voice as an instrument. Professor Robert

[14] Letter to Mrs. Watson, Jan. 13, 1854. *The Letters of Charles Dickens*, I, 402.

[15] Margaret Armstrong, *Fanny Kemble—A Passionate Victorian* (New York, 1938), p. 320.

[16] Henry James, "Frances Anne Kemble," *Essays in London and Elsewhere* (London, 1893), p. 103.

[17] To W. H. Wills, Aug. 21, 1858. R. C. Lehmann, *Charles Dickens as Editor* (London, 1912), p. 243.

[18] To Miss Hogarth, Aug. 18, 1858. *The Letters of Charles Dickens*, II, 64.

Kidd, instructor of elocution in Princeton Theological Seminary, and practicing reader, wrote in his *Vocal Culture and Elocution:*

> Ignorance of the right way of using the lungs and the larynx, in speaking, reading, and singing, has caused more cases of bronchitis and pulmonary consumption among students, vocalists, clergymen, and other public speakers, than all other causes combined.[19]

Among the testimonials in his book is an endorsement of his own voice by the faculty of Miami University: "His voice has great power and flexibility, adapting itself, with wonderful facility, to the expression of every variety of passion and feeling."

The readers of the period probably read with less restraint than we now admire. But they did not drape themselves in white robes and render "Curfew shall not Ring Tonight." They had respect for themselves, their art, their audiences, and the authors they read from. It is just possible that some of us are too hasty in calling all reading that was performed before our day *mere elocution*. The professional readers of the Dickens period did not take ten easy lessons and then give recitations. Dickens spent weeks practicing, he memorized each selection, and gave trial readings before his friends. Fanny Kemble, James Murdoch, and other readers devoted their lives to their profession.

What then shall we say were the chief characteristics of the Dickens period of Interpretation? We can detect three important ones. The period was characterized, first, by the appearance of numerous manuals, the theories of which can be traced to earlier writers. These manuals were used widely in schools and colleges. A second characteristic of the period was the teaching carried on by itinerant lecturers outside the formal school curriculum. These peripatetic teachers were often former actors who both practiced and taught Interpretation. Many of their performances and many of the recitals given by the young ladies and gentlemen in their classes were probably of dubious merit. A third characteristic was the distinguished performance of a great number of talented men and women who toured Great Britain and America and met with tremendous popularity. Some of these readers had studied elocution, some had no training other than in the theatre, practically all had had some experience as actors. So the reading of the period was a reflection not only of the theory of elocution of the manuals as taught in the schools and by itinerant lecturers, but also of the current practices in the theatre.

The most colorful interpreter of the period was, of course, Charles Dickens. He had little influence upon the theories of Interpretation of his day, and he was not directly influenced by them. But he left an enduring impression upon the practice of the art. During his lifetime he had many imitators. Today Emlyn Williams, a distinguished author and actor, has made his own cuttings from some of Dickens' works. His impersonations of Charles Dickens reading as he did in the Dickens period have become famous. Every time Charles Laughton, Charles Boyer, Sir Cedric Hardwicke, or Agnes Moorehead appear in full dress, with their reading books in hand, without benefit of scenery, to read somewhat casually as in a drawing room but with dramatic impact—we are reminded of Charles Dickens. Perhaps the Dickens period has not yet ended.

[19] Robert Kidd, *Vocal Culture and Elocution* (Cincinnati, 1857), p. 11.

RESPONSIBILITIES OF THE THEATRE DIRECTOR TO HIS UNIVERSITY

Lee Norvelle

I

A CONSIDERATION of the responsibilities of the director to his university also involves a consideration of the responsibilities of the institution to the theatre department, its director, and his staff. It is my belief, born of experience, that the following responsibilities should be met by the administration if the director and his staff are to function as effectively as they should. If these responsibilities seem too idealistically drawn, the reader should bear in mind that at some institutions such responsibilities are being met by the administration.

If we are to continue our professional growth and continue to make a contribution comparable to what should be expected of us by administrators and the people of the community in which we serve, we should, individually and collectively, do all that is possible to bring about such conditions in those institutions where such responsibilities are not being met.

II

I believe the following to be the administration's responsibilities:

First: to provide necessary space and equipment in proportion to that provided for any other division of the school or college of which the department of theatre is a part.

Second: to provide a departmental budget comparable to the budget of any other division of like size and comparable needs.

Third: to provide salaries for and confer rank upon members of the theatre staff comparable to those provided for and bestowed upon any other department or division of similar training, capabilities, and achievements in the university.

Fourth: to make possible the provision of as complete a curriculum in the various theatre arts as that provided for in any other curricular areas of the institution. These should extend from the freshman year to the last year of graduate study. Well-disciplined graduate study is necessary for a highly-developed theatre program.

Fifth: to provide scholarships, fellowships, and assistantships based upon academic achievement, and merit-scholarships based upon talent, such as are provided for students in any other department or division of the institution. And, as alarming as it may sound to some, these various forms of financial aid for theatre majors should be equal to such *legitimate* aids as are awarded to athletes.

Sixth: to recognize the fact that there is inherently a public relations value to the institution through presenting good plays, on and off the campus, comparable to that of programs presented through music and athletics.

Lee Norvelle (Ph.D., Indiana, 1931) is Professor of Speech and Theatre at Indiana University. He is Chairman of the department and Director of the University Theatre. He is also president of the National Theatre Conference. *This article is based on a paper read at the SAA Convention in Chicago, December, 1954.*

III

Having thus set forth what seems to me to be the principal responsibilities of the administration to the theatre, the director, and his staff, I now wish to consider the specific responsibilities which the director and his staff have to the administration and to the university. If the theatre staff and students are to share the privileges and benefits with other departments and divisions, it is obvious that they must meet the same scholastic and achievement standards as the others. Therefore, I believe their responsibilities to be these:

First: that the director and members of his staff have a wide academic and cultural background in addition to a high degree of technical skill in one or more specialized areas of theatre. They should, as teachers, be able to make quantitative and qualitative contributions to the over-all scholastic pattern comparable to those made by staff members in other areas. Failure to do so negates administrative responsibility for giving full support and co-operation.

Second: that the director and his staff establish and maintain as high academic standards in the various theatre courses as are set and maintained in any other areas of the humanities. They should also insist that students majoring in theatre subjects strive for high scholarship in courses taken outside of the department. Students who meet such standards will do much to make favorable impressions on the members in other areas. Theatre students should be made to realize that their first responsibility is to *all* of the courses in which they are enrolled rather than only to those in their major subject. Respectable academic standing should be a prerequisite for participation in theatre productions. The professor of history, for example, will not be favorably impressed with repeated excuses from a student who has not prepared his history lesson because of demands made upon his time by theatre activities. The pampered and undisciplined darling of the theatre may become as great a liability to the institution's academic reputation as does the pampered and undisciplined quarterback.

If the director wishes various forms of financial aid for theatre majors, he must insist that they be as well qualified as are students who receive them in other divisions of the humanities.

Third: that the director and members of his staff should be capable of serving and willing to serve on policy-making committees of the university. Let them not cry the lack of available time. Frequently through such participation and contacts a great deal can be accomplished for the theatre which will ultimately result in saving time and in increasing the department's prestige.

Fourth: that the director insist all box-office income be used for expanding the production program, and that *none* of it revert to the general university fund. Necessary production experimentation can best be served by a departmentally controlled budget.

Fifth: that the director tolerate no censorship in the selection of plays to be presented. He and his staff should be capable of determining what plays have academic, cultural, and entertainment value for audiences of university and community patrons. By taste and by training he and his staff should be better able to select a good bill of plays than could the local ministerial association, the dean's wife, or members of other departments. Suggestions from these and other sources should be welcomed; but the choice must be with the staff which is responsible for production.

Sixth: that the director and his staff,

in selecting a season's bill of plays, keep in mind the purpose of the theatre as an integral part of the total cultural and educational pattern of the university and the community. Happily, such consideration will not adversely restrict them. Experience has shown that the plays which best serve these ends are for the most part those plays which, over a long period of time, have been most popular with audiences in general. For example, the plays of Aeschylus, Marlowe, Shakespeare, Molière, Sheridan, Ibsen, Strindberg, O'Neill, Robert Sherwood, Maxwell Anderson, Sidney Kingsley, Tennessee Williams, Arthur Miller, and others have served the purpose of increasing the prestige and the box office of the university theatre as well as they have served similar purposes for the strictly commercial theatre. The selection and presentation of plays dealing with religious, social, governmental, and economic themes will do much to enrich the educational background of students who participate in their production. Such plays will also stimulate interest in these themes among theatre patrons generally, and will elicit the co-operation of those departments which deal with the subject matter from which the themes evolved.

Seventh: that it is the duty of the director to provide for the production of new plays. One of the definite responsibilities of the educational theatre is to stimulate interest among competent young playwrights by making possible production of their scripts. Many directors complain about the lack of new and stimulating scripts without assuming the responsibility of making experimental productions possible. If those of us who direct graduate theatre programs do not assume such responsibility, where will it be assumed? Certainly not in the professional theatre with ever-increasing costs, which long since became too exorbitant to permit experimentation with new scripts save those from well-established playwrights.

IV

The responsibilities of the administration and those of the director are very similar in nature. The principal differences are those of degree, methods of approach, and of initiative. Each wishes for the best possible theatre program. Such a program is possible only when both the administration and the director have clearly defined their obligations and discharged them through mutual co-operation.

Should the administration be reluctant to assume its responsibilities, the competent and consecrated director can, through perseverance, tact, and high standards of performance, eventually persuade it to do so. Herein lies the future of the educational theatre.

STUMP CANDIDATES

"*Stump candidates*"—a numerous class of high-minded and patriotic worthies, who, having no particular business of their own, are ever ready to attend to that of the public—provided they can get well paid for it.

New-York Mirror, XI (September 7, 1833), 80.

LINGUISTICS SINCE BLOOMFIELD

Archibald A. Hill

LEONARD BLOOMFIELD, more even than his two great near-contemporaries, Franz Boas and Edward Sapir, is the real founder of American linguistics. From Boas, Bloomfield got the realization of the importance of so-called primitive languages as the laboratories in which the principles of investigation later applied to English could be worked out. From Sapir came the notion of patterning; yet to Bloomfield belongs the real credit for formulating the American approach to phonemics, and for giving all of American linguistics its firmly non-mentalistic basis: that is, the belief that formal differences are what give differences in meaning, and that consequently meaning must be investigated through formal differences. The contrary assumption, held of course by most non-linguists, is that differences in meaning make the formal differences, so that formal differences should be investigated only in terms of meanings. With this position linguists disagree, holding that to use meaning as a tool in analysis results in circularity and confusion. Our disagreement unfortunately has resulted in much misunderstanding, and the false accusation that linguists are not interested in meaning—which is what the Semanticists say of us, for instance.

Since Bloomfield's monumental book *Language*, there have been advances in several important fields. The first of these is in phonetic and phonemic accuracy. Bloomfield's phonetics was necessarily a phonetics of words in isolation, as the phonetics of such pioneers as Henry Sweet, Otto Jespersen, and Daniel Jones had been. Later phoneticians, greatly aided by modern recording devices, have worked with utterances as complete and as natural as possible. A chief result of such phonetics has been to call attention to the various phenomena of transition—the junctures. These are of several sorts, the ones on which there is the greatest convergence being the terminal junctures, variations in which can be illustrated by these two utterances:

What's that in the road ahead?

What's that in the road? A head?

The juncture on which there has been most disagreement is the internal, or plus juncture, the entity that makes the difference between two phrases like *that's tough* and *that stuff*. The junctures were first described in an important article by Bernard Bloch and George L. Trager in *Language*, fifteen years ago. Unfortunately Bloch later repudiated the article, and there has been much disagreement, though most linguists (perhaps even Bloch) would now accept the phonemic status of the plus. The terminal junctures have long been defined to everyone's satisfaction as partly time and partly pitch phenomena. It was, however, a great contribution when Martin Joos, as the result of investigations with the sound spectrograph which are still unpublished, was able to define plus as a phenomenon of time alone. It is interesting that Joos' definition applies to juncture in other languages,

Archibald A. Hill (Ph.D., Yale, 1927) is Secretary of the Linguistic Society of America and Professor of English and Linguistics at the University of Texas.

blow. The great majority of historical students, Karl Luick, Eilert Ekwall, Wilhelm Viëtor, Wilhelm Horn, H. C. Wyld, R. E. Zachrisson, and Helge K. A. Kökeritz, with only Jespersen and Joseph Wright dissenting, have assumed that the Middle English diphthongs of these words were simplified to long simple vowels in Early Modern English, and were then again diphthongized in the nineteenth century. A frame which analyzes all long vowels as diphthongs, even when they occur in Early Modern English or Middle English, obviously avoids such contradictory views of sound change, with sounds developing in a new direction, and then back again to their starting point.

Structuralism, once worked out on the phonemic level, forced recognition that there were separate and higher levels, in the hierarchy of language symbols. This had of course been stated by Bloomfield, but it was the work of men like Zellig S. Harris, Charles F. Hockett, Trager, and Smith to set up what W. Freeman Twaddell has called the "eme" and the "allo" as general terms applicable in a like fashion to all levels of language. At present Smith and others are working on syntax, setting up taxemes or units of order, which hold considerable promise for a syntax firmly based on phonology and morphology, and free from the mentalism of traditional sentence analysis. Understanding of the levels also gives us interesting pictures of the areas lying between the levels. Between phonemics and morphemics is the area of phonotactics, the sequences of phonemes. Between morpheme and word is the area of morphotactics or the sequences of morphemes. Between the word and phrase (and clause) is logotactics. These areas have not as yet received like amounts of attention. The phonotactics of English has been at least tentatively described in work as yet unpublished. Charles C. Fries' work on English structure is largely in the area of logotactics, and is obviously important.

The final area in which one could at least hope for advance of the sort previously described is that of the relation of language to other cultural phenomena. This is a field, however, in which we must report promise rather than solid achievement. First, the late Benjamin Lee Whorf set up a hypothesis which is still reverberating in linguistic circles. This is the theory held long ago by Karl Wilhelm von Humboldt, that language structure influences both nonlinguistic activity and the individual's view of reality. It is being actively discussed, and must at present be labeled unproved. Many of Whorf's examples, such as that Hopi uses ordinal numbers —first, second, third, etc.—to count days, and that this suggests that the Hopi think of days as reappearances of the same entity, rather than separate entities, have recently been shown to be rather hasty. Thus it has been argued that if Englishmen refer to George the first, the second, and so on, Whorf's reasoning would force us to the conclusion that they think of these kings as successive reincarnations of the same man. Yet in spite of all objections that can be brought, it is certainly possible that the hypothesis will yet be established, and the effects of language behavior may one day be measured. In an important article, Eric Lenneberg has devised an experimental measure of the effect of language entities on color perception, the first such test which has yet been devised for the Whorf theory. Whorf's theory, also, has recently been discussed at length in a volume published as a supplement to the *American Anthropologist*.

A less controversial, and more programmatic, statement was that of Trager in his pamphlet, *The Field of Linguistics*. The work, like similar analyses by Joos and Bloch, established that there are three levels in language, called by Trager *prelinguistics*, the level of language sounds considered simply as noise, *microlinguistics*, the area of phonemics, morphemics, syntax and so on, and *metalinguistics*, the area beyond, consisting ultimately of the non-linguistic objects and behavior with which language corresponds. If this metalinguistic area can be shown to have structure, and if this structure can be stated, there is at least a hope of stating correspondence between the two structures, and so solving the problem of meaning. There have been some attempts in this direction. Murray Emeneau was able to show correlation between the elaborately structured social status levels of Indochina and the lexical structure of the terms of address. Harry Hoijer brought forward evidence for correlation between the constantly moving, nomadic life of the Navajos and their sentence structure, which says typically, not "Here is a ball," but "Ball moves in round object fashion." Finally Harris in work on discourse analysis which he has only partially published, was able to show that there was correlation between the pattern of sentences in a bit of writing, and the author's set of values and political beliefs.

But correlation between symbol and non-symbol is not the only way in which we can investigate the field which we can broadly call meaning. In our daily living we do not react to speech events in terms of their discrete components, but primarily to their totality. In this sense, it is the total speech-act which has meaning and which calls forth a response; lexical descriptions of words and morphemes are only abstractions. It follows that the more we can find out about the accompaniments of words and morphemes, the more we find out about the total meanings of utterances. When linguists were able to formulate the phonemic difference between the patterns of pitch 2-3-1 and 2-3-2 (that is, mid-high-low, and mid-high-mid), they were able to formulate also the difference in response between these sentences:

He has a very pleasant personality. [2-3-1]

He has a very pleasant personality. [2-3-2]

The sentence is one I owe to Smith. The difference in response is obvious. The second is a kind of insult.

A second such advance was Smith's analysis of the vocal qualifiers, the sorts of things than can be called *overloudness* and *oversoftness*, to name only two. Each (but not both) can be added to the sentence we have quoted above, and each modifies the response sharply, though I would not attempt to write definitions for such qualifiers. Still another important exploration was that of Ray Birdwhistell into the patterned body movements which accompany speech. This area—kinesics—is not concerned primarily with the formalized gestures, like the crooked finger which means "come here," but with the smiles and nods and eyebrow-lifting which accompany all speech. The importance of these things is a commonplace in our folk speech. We all remember Owen Wister's "When you call me that, *smile!*" All of these things, once thought to be instinctive, can now be shown to be learned behavior which differs from culture to culture. For instance, the kind of giggling which in our society is a form of laughter, in Japan is a reaction of embarrassment and frustration, and

when we interpret a Japanese giggle as being laughter, we are seriously mistaken.

All of these accompaniments of speech are important for the study of meaning, not only because they modify it, and thus contribute to it, but also because the way in which language correlates with these metalinguistic activities will probably turn out to be a fairly exact model of the way language correlates with patterned activities farther from symbolism than are vocal qualifiers and kinesics.

Consideration of total meaning brings me naturally to a discussion of literature. One definition of literature—this one belongs to Hockett—is that it is a long idiom. That is to say, an utterance whose total meaning can not be arrived at from a knowledge of its linguistic components. The investigation of literature has, then, for one of its principal tasks, though not of course its only task, the identification of the metalinguistic components of literature which are peculiar to it, and which contribute to its total meaning in a way similar to the contribution of a smile to the total meaning of a non-literary utterance. For lyric poetry at least, some of these components can be pointed to, and some conclusions drawn. It is a commonplace that lyric poetry is distinguished by meter and rhyme, and it is equally commonplace to say that meter and rhyme are parts of the poetic structure, not of the underlying linguistic structure. What is not quite so commonplace is to point out that both meter and rhyme have analogues in the entities of language. English meter is composed of stress patterns, similar to the stress patterns of speech, but differing from them. Verse stress has only two levels, a strong and a weak, while speech has four. As a result of this reduction, the middle grades of speech stress vary in verse, being either poetic strongs or weaks according to whether they are surrounded by stresses weaker or stronger than themselves. The verse patterns are also longer than those of speech. They are a sort of long stress morph, imposed on the stress morphemes of speech, and, ideally at least, not in conflict with them. The various verse patterns distinguish the various types of verse, in much the same way that the pattern tertiary-primary distinguishes the verb *hòok ùp*, from the noun *hóok-ùp*, with primary-tertiary. The metalinguistic stress morphs of poetry are again like stress morphemes of speech in that both have many allomorphs, since, in both, the number and position of weak syllables vary. The speech analogue for rhyme can be found in the process that Bloomfield called selection. A typical example of selection is that a third person singular subject selects a third person singular ending in the accompanying verb. In poetry the occurrence of *June* in the tenth syllable selects the occurrence of *moon* in the twentieth. More exactly, a sequence /-uwn/ selects recurrence at statable intervals.

These processes are not in themselves meaningful, any more than overloudness is meaningful. They do, however, contribute to the total esthetic impression, which is the meaning of the poem. They are metalinguistic elaborations of speech, having the peculiarity of being very like normal speech processes. They have a further peculiarity, in which they are different from speech entities. I have defined rhyme and meter as being metalinguistic entities which are on the same level as morphemes in speech. Morphemes, however, always form parts of larger structures which are meaningful, and to which the meaning of morphemes directly contributes. With

the poetic morphs, on the other hand, there are no such larger entities of which they form a part, and to arrive at the larger poetic entities one must return to the normal language content of the poem, which is then elaborated afresh in a different way. There is some parallel in the way other metalinguistic structures act. Vocal qualifiers are elaborations of speech, which contribute to its total meaning, but they are not parts of larger metalinguistic structures; that is, there are vocal qualifier morphs, but no vocal qualifier words and phrases. The fact that verse stress morphs do not form larger wholes comparable to words and phrases, is a theoretical reason why the perennial attempt to say that certain kinds of meter are appropriate to certain kinds of poetic discourse is one which seems likely always to be unsuccessful.

I am extremely hesitant to dogmatize at this point, but such work as I have lately been doing in the analysis of poetry leads me to hazard the guess that in lyric poetry words, phrases, and sentences are typically cast into statements of four basic shapes (there may, of course, be others):

1. Equations. Two things are stated to be the same. "Beauty is Truth, Truth Beauty."

2. Analogies. A is to B, as C is to D. *The Fall of the House of Usher* speaks of "vacant eye-like windows." Eyes are to face as windows are to house.

3. Sums. Something plus something else gives something new.

> Stone walls do not a prison make
> Nor iron bars a cage:
> Minds innocent and quiet take
> That for an hermitage.

That is, stone walls, plus iron bars, plus quiet mind, become hermitage.

4. Affects. Something does something, usually to something else. "Jennie kissed me."

In these terms, the forms of Blake's little poem *London* can be given as, first, three affects:

> I wander through each
> charter'd street [affect 1]
> Near where the charter'd Thames
> does flow
> And mark in every face
> I meet [affect 2]
> Marks of weakness, marks
> of woe.
> In every cry of
> every Man
> In every Infant's cry
> of fear
> In every voice, in every
> ban
> The mind-forg'd manacles
> I hear. [affect 3]

These again are followed by three powerful analogies: as chimney sweeper is to church, so soldier is to palace, and so harlot is to home.

> How the chimney-sweeper's
> cry
> Every black'ning Church
> appalls:
> And the hapless soldier's
> sigh
> Runs in blood down Palace
> walls.
> But most through midnight streets
> I hear
> How the youthful Harlot's
> curse
> Blasts the new born infant's
> tear
> And blights with plagues the marriage
> hearse.

I do not wish to press this sort of analysis further at present, but one of the most interesting implications (for me at least) is that just as these forms overlap, and contain other forms—for instance, "mind-forg'd manacles" is an analogy contained in a sentence in affect form—so these poetic components give Empson-like ambiguities and new meanings as one pursues them farther out into the metalinguistic and metaliterary

sphere. Again these components give the total content-pattern of the poem, and other things being equal, the more symmetrical the arrangement, the more effective the poem. Thus here it is primarily the symmetry between the successive analogies which justifies the mixed metaphor of a sigh which runs in blood. These components which thus build up the content pattern, are therefore apparently on the linguistic level of such main sentence components as subject, predicator, and complement, which taken together give the pattern of the sentence.

Investigation of this type is certainly in its infancy, and you may not think it is very promising. Yet since literature is the use of language most characterized by special structural characteristics of its own, it promises a way of investigating structure which should be extremely repaying for linguistics. At the same time we can say that linguistics, which has been amply rewarding in the investigation of other types of utterance, holds some hope of illuminating the area of language in which man's values are most deeply embedded, the literature which has been the constant creation, companion, and model of his spirit.

THE GRACE OF OBSCURITY

Perhaps it would be true to say that when men are most inspired their speech becomes most like Nature's own,—inarticulate, and so capable of expressing things inexpressible. What book, what line of verse, ever evoked those unutterable feelings—feelings beyond even the *thought* of utterance—that are wakened in us now and then, in divinely favorable moments, by the plash of waters or the sighing of winds? When an author does aught of this kind for us, we must love and praise him, let his shortcomings be what they will. If a man is great enough in himself, or serviceable enough to us, we need not insist upon all the minor perfections.

For the rest, these things remain true: language is the work of the people, and belongs to the people, however lexicographers and grammarians may codify, and possibly, in rare instances, improve it. Commonplaces are the staple of literature. The great books appeal to men as men, not as scholars. A fog is not a cloud, though a man with his feet in the mud may fancy himself and say, "Look, how I soar!" Preciosity is good for those that like it; they have their reward; but to set up a conventicle, with passwords and a private creed, is not to found a religion. In the long run, nothing is supremely beautiful but genuine simplicity, which may be a perfection of nature or the perfection of art; and the only obscurity that suits with it and sets it off is occasional, unexpected, momentary,—a sudden excess of light that flashes and is gone, surprising the writer first, and afterward the reader.

"The Contributors' Club," *The Atlantic Monthly*, LXXVI (December 1895), 860.

RESEARCH IN RADIO AND TELEVISION BY GRADUATE STUDENTS IN SPEECH

Edgar E. Willis

I

IN the years since the end of World War II, the area of radio and television has won its place as a subject of specialized graduate study in many departments of Speech and has been listed by the Speech Association of America as one of the major areas making up our general field. In this same period research in broadcasting by graduate students in Speech has been growing. The actual number of radio-television studies completed per year has increased and so has the percentage of those studies when compared with the total number undertaken in the entire field of Speech. It is the purpose of this paper to analyze the nature of this research, to evaluate its contribution, and to make suggestions regarding future projects. Before considering what is current, however, I wish to look backward briefly to the record of previous research in the radio and television area by graduate students in Speech.

II

The development of radio broadcasting tremendously extended the influence of oral communication, for it permitted a talk previously limited to a visible audience to be instantly re-created for millions of unseen listeners. It might seem that those concerned with Speech would manifest immediate interest in a device that so magnified its impact. Actually, the reverse was true. During the first years of radio's existence it was virtually ignored by investigators in our field. Even considering that Speech during this period was seeking a place in the academic sun as a separate discipline with research in the field just getting under way, the development of interest in radio seemed remarkably slow. Public broadcasting began in 1920, but it was 1929 before a graduate student in Speech wrote a thesis dealing with a problem in radio.[1] This was no prelude to a rush of studies, however. By 1935 only five institutions had reported such projects, and in 1940 Ewbank pointed out that, of the 1186 theses then listed by Knower, only 13 dealt with radio problems.[2] The first major article on radio in the *QJS* did not appear until 1930,[3] and it was 1940 before *SM* published its first report of a radio research project.[4] Certainly Ewbank seemed to be well justified when he said: "We have been slow in attacking the speech problems that have been brought to public attention by the invention of radio."[5] Whan used even stronger language:

Edgar E. Willis (Ph.D., Wisconsin, 1940) is Associate Professor of Speech at the University of Michigan.

[1] Katherine E. Shank, "A Study of the Relation of Certain Types of Voices to Successful Radio Broadcasting," unpublished master's thesis (University of Southern California, 1929), listed in Franklin H. Knower, "Graduate Theses—An Index of Graduate Work in the Field of Speech from 1902 to 1934," *SM*, II (October 1935), 30.

[2] H. L. Ewbank, "Trends in Research in Radio," *QJS*, XXVI (April 1940), 286.

[3] Sherman P. Lawton, "The Principles of Effective Radio Speaking," *QJS*, XVI (June 1930), 255-277.

[4] Edgar E. Willis, "The Relative Effectiveness of Three Forms of Radio Presentation in Influencing Attitudes," *SM*, VIII (December 1940), 41-47.

[5] Ewbank, *op. cit.*, p. 286.

"The whole [research in radio] is so meager as to be of severest condemnation to graduate schools of speech."[6]

This did not mean that problems in broadcasting were being generally ignored, for from 1930 to 1940 many experiments were conducted involving such basic problems as determining the essential nature of communication by radio, establishing its uses in education, and comparing its effectiveness with presentations in a face-to-face situation or by means of the printed page. Further evidence of a general interest in the problems posed by radio was the establishment at Princeton University in 1937 of an Office of Radio Research, and the setting up in the same year of a five-year study at Ohio State University to evaluate school broadcasts. A similar study was begun at the University of Wisconsin a year later. It can certainly be said that much radio research was undertaken in this period, particularly by students of psychology, sociology, and education, but the point is that little was being done in the departments of Speech.[7]

In contrast to this early and curious reluctance to become involved, the Speech field now demonstrates a deep concern for its responsibilities in the area of radio and television. The change, coming in the late 1930's, was indicated first by a sharp increase in the number of Speech departments offering courses in radio. As late as 1933, when radio was well on its way toward becoming part of the average American's everyday experience, only 16 colleges offered instruction in its techniques.[8] But by 1939 the number had risen to 360, and, in the one year following, 162 more institutions entered the field.[9] The majority of the radio courses were offered by departments of Speech.

Another evidence of the change was the immediate interest aroused by the beginning of television broadcasting. Articles on the subject began almost at once to appear in our journals, and there was a similar swift response to the demands for instruction in the new medium as some departments began offering television courses as early as 1945.[10] The number of such courses remained limited until recently, but, in contrast to the early attitude toward radio, departments of Speech in general demonstrated an immediate awareness of their responsibilities for teaching television.

There followed a steady rise in the amount of research in broadcasting. Knower's "Index" of 1946 listed 126 M.A. theses in radio completed to that time, or 2.50 per cent of the total number of master's theses in all aspects of Speech. By 1953 the number had risen to 474, or 8.29 per cent of all M.A. theses in Speech. A similar if not quite so impressive increase was made on the doctoral level. In his 1946 report, Knower listed 13 Ph.D. theses on radio, or 1.80 per cent of the total number of doctoral theses in Speech. By 1953 the figure had increased to 48, or 4.96 per cent of the total.

[6] F. L. Whan, "The Speech Profession Jilts Radio," *QJS*, XXX (December 1944), 440.

[7] A comprehensive picture of the radio research done in this period, with examples of specific projects, can be obtained through reference to the following sources:

Hadley Cantril and Gordon W. Allport, *The Psychology of Radio* (New York, 1935).

Frederick H. Lumley, *Measurement in Radio* (Columbus, 1934).

Bruce L. Smith, Harold D. Lasswell, and Ralph D. Casey, *Propaganda, Communication, and Public Opinion* (Princeton, 1946).

"Current Radio Research in Universities," *Journal of Applied Psychology*, XXIII (February 1939), 192-206.

[8] Donald W. Riley, "The Place of Radio in the Speech Curriculum of Today," *QJS*, XXIV (December 1938), 622.

[9] Richard C. Brand, "The Status of College and University Instruction in Radio Training," *QJS*, XXVIII (April 1942), 156.

[10] Edward Stasheff, "Television and High School Dramatics," *QJS*, XXXI (December 1945), 482.

These figures are a convincing indication that graduate students in Speech are now displaying greater interest in the broadcasting field. But, two further questions present themselves. First of all, what kind of research is being done? Secondly, and more important, has the increase produced significant contributions to our knowledge about radio and television?

III

To indicate the general nature of our recent research in radio and television, I have classified in terms of two characteristics the abstracts of masters' and doctors' theses assembled each year since 1946 by Clyde W. Dow:[11] (1) the type of problem in radio and television investigated, and (2) the nature of the basic research method used. My conclusions, of course, apply only to those theses reported in Dow's compilations, but I assume that they are a representative cross section of the work being done.

In arriving at a classification of types of research problems undertaken in the radio and television area, I have relied upon a pamphlet prepared by the Department of Speech at the University of Michigan for the guidance of graduate students seeking research topics. As in most classifications of this kind, it was found impossible to establish mutually exclusive divisions. Thus in cases where a study listed by Dow might conceivably be placed into more than one category, I determined its classification by what appeared to be its major emphasis or application. My major categories are five in number.

[11] Most of these abstracts have been published in *SM*. In 1954, however, abstracts of masters' theses were issued in a separate publication: *Abstracts of Masters' Theses in Speech and Dramatic Art 1953*, ed. Clyde W. Dow (Iowa City: Speech Association of America, 1954).

The first category is called "Education and Broadcasting." Two general types of studies are included in it: those which investigate problems in the teaching of courses in radio and television; and those dealing with the history, techniques, and impact of educational broadcasting. This latter area, a broad one, includes all studies of audiences and program techniques whenever educational considerations are the primary concern. Among typical subjects are the following: the place of radio in college curricula; a history of school broadcasting in Canada; two methods of instruction in announcing compared.

The second category is called "Administration." Studies in this area seek answers to questions of primary interest to the man in the front office of a broadcasting station. Among the theses in this category are those dealing with such subjects as these: building an audience for an FM station; analyzing the announcer's job in a 250-watt commercial radio station; a study of radio stations for employment purposes; devising a test for choosing announcers.

The third category is called "Audience Analysis." Investigations of what audiences like, what they listen to, and what influence their listening has on their behavior and beliefs are included in this category, unless the audience happens to be students in school, and the aim of the program in question is obviously educational. The latter studies are placed in the first of the categories being discussed here. However, where college students are clearly being used to determine how the larger audience reacts to programs of general interest, the study is placed in the present category. Various analyses of program preferences and a study of the sources of listeners' news information have been undertaken as theses in this field.

The fourth category is called "Broadcasting and Society." It refers to studies which attempt to establish the place of broadcasting in contemporary life, to measure its impact on society as a whole, or to determine its use by forces seeking to influence us. Examples are these: the problems of editorializing by broadcasting stations; a history of newspaper interests in radio; policies of American stations with respect to political broadcasts. Such studies are broad in scope; where the narrower effect of a single broadcast or series is dealt with, the thesis is placed in the third or in the fifth category.

The fifth category is called "Program Writing and Production." Theses dealing with all phases of the program, including "commercials," are placed in this category except when the objective of the program concerned is strictly educational. In many instances a measurement of audience reactions is an important part of the study of programming, but if the student's object is to determine the effectiveness of a specific program technique, then the thesis is considered to be an investigation of a problem in programming. Sample studies are: the Flesch readability formula applied to radio news; an evaluation of radio farm service; length as a factor in the success of TV commercials; trends in dialogue in radio drama.

Table I shows how the total number of theses listed by Dow in Radio and Television are distributed among these five categories, and what percentage of the total number falls in each category.

My classification of research methods has been constructed in general along traditional lines. An examination of papers or books dealing with research methods, however, reveals no great uniformity with respect to the use of terms or the description of various investigative techniques. To determine what terms and arrangement might be most appropriate for me, I first examined the abstracts of theses to see the range of methods used and to arrive at a preliminary estimate of their frequency. I then established categories permitting the most convenient classification of these particular theses. Where a student used more than one method in his study, the one that seemed predominant determined my classification of his thesis. The categories thus evolved turned out to be five in number.

The first category contains theses employing the experimental method. The use of this method involves the setting up of laboratory situations in which the effects of variations in a single factor or circumstance are carefully measured. A necessary part of these experiments is a statistical analysis to determine whether any apparent differences are due to the variation in the single factor or are the result of chance.

The second category contains theses using the historical method. This method deals with what has happened in the past in some area of broadcasting. By

TABLE I

THESES IN VARIOUS AREAS

	M.A. Theses		Ph.D. Theses	
	Number	Per Cent	Number	Per Cent
Education and Broadcasting	30	25.00	1	5.00
Administration	6	5.00	1	5.00
Audience Analysis	13	10.83	9	45.00
Broadcasting and Society	13	10.83	3	15.00
Program Writing and Production	58	48.34	6	30.00

determining the past status of radio or television as an institution, as a practice, or as a program form, researchers observe trends which will throw light on present practices.

The third category contains theses using the descriptive method. In contrast to the preceding method, this deals primarily with what exists in the present. Conclusions about some question in broadcasting are based on a careful examination, observation, or analysis of current objects, people, and experience. The analysis of a particular job in broadcasting, the case study of a news commentator, or the analysis of a script to determine its use of words or its average sentence length are examples of descriptive research.

The fourth category contains theses that use the survey method. This method is defined as that in which data are gathered through the use of mailed questionnaires or by means of personal or telephone interviews. It is in reality a form of descriptive research, but the use of the questionnaire or interview is so prevalent that a separate category seemed justified to contain it.

The fifth category contains theses that are creative. This approach involves as its principal activity the writing of a script, the production of a program, or the designing of a course of study or lesson plan. There is a very real question whether such projects make any contribution that can properly be described as research. The fact that no department of Speech has accepted a creative thesis on the doctoral level suggests that its status is questionable. Certainly if studies are limited to the mere creation of material, they do not constitute research. But if the student reaches conclusions as the result of reflective thinking about the material he has created, and if we may consider that material as the data of the study, then perhaps it can be said that he is doing research, at least on a lower level. At any rate, creative theses have been included in this compilation as a matter of interest, in view of the fact that many masters' theses now being written are of this type.

To summarize the differences among these various research approaches, we may assume that a student is contemplating a study dealing in some way with the use of dramatization in commercials. If he conducts a laboratory test of the relative effectiveness of the dramatic and non-dramatic approach, then his method is experimental; if he makes a record of the past use of dramatization, then he is using the historical method; if he analyzes and classifies the use of dramatization in a group of current commercials, his method is then descriptive; if he sends questionnaires to a group of advertising agencies to collect information regarding their use of dramatization in commercials, then he is conducting a survey; if his major activity is the writing of a series of commercials utilizing dramatization, then he is doing a creative study.

Table II shows how the total number of theses listed by Dow in Radio and Television are distributed among the five research categories, and what percentage of the total number falls in each category.

IV

Of the many aspects of radio and television, it seems that students in Speech should be most concerned with those related to oral communication, and with such collateral techniques as script writing, sound effects in radio, or methods of visualization in television. These, indeed, are merely supplements to the spoken word, since a script sets down what will become the spoken word or its adjuncts when it is broadcast. It is

TABLE II

USE OF VARIOUS RESEARCH METHODS

	M.A. Theses		Ph.D. Theses	
	Number	Per Cent	Number	Per Cent
Experimental	2	1.67	7	35.00
Historical	10	8.33	5	25.00
Descriptive	31	25.83	3	15.00
Survey	57	47.50	5	25.00
Creative	20	16.67	0	0.00

interesting to note that Ewbank in 1940 emphasized this oral communication area and called for investigation of such problems as that of determining what type of script is best for a given purpose, what method of presentation is most effective, what length and rate are best, and how the effects of radio programs on our language may be measured.[12]

How much does current research in radio and television deal with those aspects that are the direct concern of Speech? Table I reveals that 59 per cent of the M.A. theses and 75 per cent of the Ph.D. theses investigate programming or audience problems. Table I also reveals that 25 per cent of M.A. theses and 5 per cent of Ph.D. theses fall into the category that studies educational uses of radio and television. These latter theses, it should be added, are concerned either with the presentation and reception of educational programs or with problems in the teaching of broadcasting courses. Thus it is obvious that the great majority of research now being done by our graduate students deals with those problems in radio and television that are most pertinent to the field of Speech.

This conclusion should not imply that investigations into questions of administration and of the relationships of radio and television to society are out of place in our graduate programs. It rather implies that problems in these areas are not ones over which Speech has a right to stake an exclusive claim. In many instances, these problems can be just as appropriately investigated by specialists in such fields as business administration, sociology, history, or political science.

Turning to the subject of research methods, we see in Table II a sharp contrast in the use of the experimental method between students on the master's and on the doctor's level. The fact that M.A. candidates have used this method infrequently may indicate that many of them lack command of the techniques necessary to carry through such projects; or it may be that the establishment of experimental situations and the analysis of the data involve a commitment of time and effort more weighty than that usually required for a present-day master's thesis. The experimental study, on the other hand, has been the most popular type among Ph.D. candidates, a response perhaps to the challenge of making an "original" contribution to knowledge. Of no surprise to those who find themselves the frequent victims of long questionnaires will be the discovery that the survey method is a most popular one, being used in almost half the projects reported by M.A. candidates and in one-fourth of the Ph.D. theses. Historical, descriptive, and creative approaches are utilized in the balance of the studies.

With this brief comment on subjects and methods, we turn now to the most

[12] Ewbank, *op. cit.*, p. 286.

important question of all: have these recent studies by graduate students made significant contributions to our knowledge of radio and television? The first requirement for an affirmative answer, it would seem, is that people in radio and television must have an opportunity to become acquainted with the discoveries made by these graduate students. How well is this test being met? The answer must be, regretfully, almost not at all. For radio and television to evaluate the worth of a study and come to some conclusions about the application of its results, a report longer than the usual abstract is necessary. We hasten to add that the publication of these abstracts provides us with valuable knowledge of the general nature of the work being done, but the limitations of space keep them from doing much more.

What is the record with respect to more extended publication? Taking the journals of the Speech Association as an example, we discover that during the period since 1946, when the abstracts examined for this paper were being written, less than five articles reported the results of research in radio and television by graduate students. There is a similar dearth of such articles in other periodicals. But it is through the medium of books that knowledge of research findings gains its widest audience. The books on broadcasting of this period reflect the considerable amount of research in radio and television being done, but the contribution by graduate students in Speech is almost nil. We must conclude that the great majority of these theses rest obscurely on library shelves; if they are read at all, it is primarily by other thesis writers whose work in turn seems fated to similar obscurity.

It should not be inferred, of course, that publication alone can invest a study with importance and influence if those qualities are not inherent in the original material. The study of the abstracts, however, suggests that a number of these unpublished theses contain findings that can contribute significantly to our understanding of radio and television. But these contributions cannot be fully realized until they are explained in greater detail and, through inclusion in the indexes of periodicals, become part of the record of research in the field. The lack of publication seems to indicate either that students are not submitting reports of their work to our journals or that these reports when submitted are not considered of sufficient worth and significance by our editors to warrant publication. In either case the principal value of most of this research seems to be the training of the student. This may be considered a sufficient reward on the master's level, but it seems that the Ph.D. candidate should, in addition, respond to the obligation of adding to the general knowledge.

V

What directions should future research in radio and television take? First, it seems logical that graduate students in Speech should continue to concern themselves primarily with oral communication and its associated problems in radio and television. Thus, the emphasis prevailing in current research should continue—namely, that of a concentration of interest on questions of programming and audience reception. Secondly, the declining importance of radio and the increasing importance of television mean inevitably that most of the studies will deal with the latter subject.

As far as specific projects are concerned, three trends in our society suggest areas for fruitful investigation. One is that of the gradual establishment of

educational television stations in various cities throughout our nation. Experience already acquired indicates that these stations face a harsh struggle for existence. The final verdict for or against them will largely depend on the creation of sufficient public demand for their programs to justify the investment involved. Research of immediate utility will be that which helps to solve the perplexing problem of developing telecasts attractive enough to lure listeners without at the same time sacrificing educational values. We need much more information than we now have regarding the tastes, knowledge, interests, and desires of potential listeners; and we need to use this information as a guide toward the production of programs that will gain sufficient audience acceptance.

The use of television in the teaching of college classes represents another trend which should attract the interest of graduate students in Speech. While television teaching exists today on a limited scale, some see television as the means of dealing with the thousands of additional students soon to be crowding our colleges. Research in this form of teaching can take two directions. First, studies can be undertaken to discover how television can be utilized to make traditional teaching more effective. Secondly, if the pressure of increased enrollments makes it necessary to consider teaching certain courses, or portions of them, by means of television, we need to know where television teaching can best supplant conventional methods and how it can do its job most effectively. Considerable research of this nature is now being done, but more is needed. The projects which have sought to establish the best methods of presentation for a given subject, audience, and purpose in radio may well serve as a pattern for similar studies in television.

A third trend is that of the growing importance of television in the field of politics. The presidential election campaign of 1952, the first in which television was utilized on a national scale, marks only the beginning. The key role of television in the future is indicated by the fact that the availability of television facilities is now considered more important than any other factor in choosing the site of political conventions. But the use of television is not restricted to political campaigns. The telecasting of congressional hearings has made obscure senators suddenly famous; it will perhaps have a reverse effect on a senator already well known. Through television the people of the nation are permitted to join the President and his cabinet in hearing a report from the Secretary of State. They see the President himself responding to the questions of reporters in filmed excerpts of press conferences. As never before, we now have the opportunity to view in close-up the actions and reactions of our political leaders, and these leaders, in turn, can exert an influence that takes full advantage of the intimate personal touch permitted by television. Much work is being done on television in the political field, but more studies are needed to measure the impact of this new kind of political communication, to chart its possible contributions and dangers, and to define its ultimate effect on the democratic processes in bringing public officials closer to the people.

The contribution that any one thesis can make to our knowledge of these problems and the many others posed by television is often slight. One step toward enhancing the value of a given project is to make it one of a number clustering around a general area. Scheduling of this nature will permit a systematic attack on basic problems instead

of an erratic jumping from one area to another that involves just as much effort but may have far less value. An example of the combined approach is the co-operation of two M.A. candidates at the University of Iowa in reporting the broadcasting by radio stations of the 1948 political speeches of Dewey and Truman. This linking of studies should also simplify the problem of publication. It would make it possible for more of us to follow the good example set by Ewbank of Wisconsin many years ago when he made available the results of three M.A. theses, all of which dealt in some way with the relative effectiveness of various radio speaking techniques.[13]

One word of warning is necessary with respect to the scheduling of research projects in groups. By no means should research topics be arbitrarily assigned. To make the student the agent rather than the entrepreneur is to deprive him of the opportunity to select, plan, and complete an independent study; to prove himself, in short, as a candidate for a graduate degree. The best starting point for a thesis is the curiosity of a student regarding some problem. But it is possible in many instances to maintain priority for a student's interest and at the same time fit his project into a broader pattern of research.

One other suggestion is inspired by the comparative youth of public broadcasting. Many of radio's pioneers are still with us. They can provide us with information that may be lost forever with their passing. It seems imperative that we make a record now, while we still can, of their knowledge regarding our radio and television heritage.

Turning to the matter of research methods, I feel that answers to many of the perplexing questions in broadcasting can be obtained only through carefully planned and executed experimental studies. One bright note is that government contracts may be available to help certain students meet the cost of such projects, which in the field of television is particularly heavy. Such support, of course, will be restricted to Ph.D. candidates. In fact, the present wariness of M.A. candidates with respect to experimental studies is probably well justified. Such studies seem appropriate on the master's level, however, when they can provide experience in the use of techniques for the farsighted student who is looking forward to an experimental project on the Ph.D. level. We should be on guard, nevertheless, against studies that call for more tools and experience than the thesis writer can provide. So too should we counsel against elaborate procedures when simple observation may provide the answer. On the other hand, an attempt to measure factors hitherto believed to be immeasurable should not be immediately denounced. Who knows? The student may be brighter than we think he is.

With respect to the survey, moderation in its use is necessary, especially when it involves the mailing of many questionnaires. The frequent plea that "I need this to finish my master's thesis" is an insufficient reason for imposing upon someone in an effort to get an answer to a vaguely worded request for information or to fill out a long and excessively complicated series of questions. Still, it must be admitted that, with certain types of projects, the survey is the only practical way of assembling the necessary information. At the very least, however, the subject of research should be of serious interest to everyone asked to co-operate, and an instrument must

[13] H. L. Ewbank, "Studies in the Techniques of Radio Speech," *QJS*, XVIII (November 1932), 560-571.

be devised that can be completed with maximum economy of time.

Finally, we should urge on all our students the quality of disinterestedness with respect to the outcome of research. This attitude contrasts sharply with that often prevailing in the broadcasting industry where the measurement of audiences is sometimes undertaken in order to support desired conclusions. I am familiar with one situation in which four radio stations in the same city employed various research organizations to determine relative station popularity. In every instance the station employing the survey was rated first, at least in the findings that it made public. To cite another example, one network publicizes the results of one research organization, not necessarily because its techniques are sound and its findings accurate, but because it gives high ratings to that network's programs; the same network deprecates the results of another research organization for the opposite reason.[14] Even if we do not go so far as to say that such an approach is fraudulent, at least we can say that it neglects the basic problem of detecting the errors that result in such widely conflicting findings. Research on the college level can be free of this great fault of self-interest. It should be our goal to teach students not to be concerned with what the answer will be, but only to be certain that the answer is true.

[14] Bill Davidson, "Who Knows Who's on Top?" *Collier's*, CXXXIV (October 29, 1951), 27.

EMERSON'S SPEAKING

It is a singular fact, that Mr. Emerson is the most steadily attractive lecturer in America. Into that somewhat cold-waterish region adventurers of the sensational kind come down now and then with a splash, to become disregarded King Logs before the next season. But Mr. Emerson always draws. A lecturer now for something like a third of a century, one of the pioneers of the lecturing system, the charm of his voice, his manner, and his matter have never lost its power over his earlier hearers, and continually winds new ones in its enchanting meshes. What they do not fully understand they take on trust, and listen, saying to themselves, as the old poet of Sir Philip Sidney,—

"A sweet, attractive, kind of grace,
A full assurance given by looks,
Continual comfort in a face,
The lineaments of gospel books."

We call it a singular fact, because we Yankees are thought to be fond of the spread-eagle style, and nothing can be more remote from that than his. We are reckoned a practical folk, who would rather hear about a new air-tight stove than about Plato; yet our favorite teacher's practicality is not in the least of the Poor Richard variety. If he have any Buncombe constituency, it is that unrealized commonwealth of philosophers which Plotinus proposed to establish; and if he were to make an almanac, his directions to farmers would be something like this: "OCTOBER: *Indian Summer;* now is the time to get in your early Vedas." What, then, is his secret? Is it not that he outYankees us all? that his range includes us all? that he is equally at home with the potato-disease and original sin, with pegging shoes and the Oversoul? that, as we try all trades, so has he tried all cultures? and above all, that his mysticism gives us a counterpoise to our super-practicality?

James Russell Lowell, "Emerson the Lecturer."

TOWARD AN ANALYSIS OF MOTIVATION

Otis M. Walter

I

FOR over two thousand years, rhetoricians have attempted to develop an understanding of the forces that impel the human being to act. Various concepts of "emotion," "drive," "need," "desire," and "motive" have been evolved. A recent textbook in psychology states what seems to be the most common contemporary division of these springs of action when it classifies them into primary forces and those forces derived from the primary ones:

> Since man is an organism before he becomes a person, and since physiological homeostasis must be maintained if he is to live at all, it is common usage to speak of his physiological needs as primary, his social, ethical, and religious needs as secondary, as derived. . . .[1]

Brembeck and Howell have adapted this kind of analysis to rhetoric and list such physiological drives as hunger, thirst, sex, and security from bodily injury.[2] The same authors include such socially derived impulsions as subsistence motives, social approval motives, conformity motives, and mastery motives. A similar treatment is found in Monroe's more elementary book when he says:

> Fundamentally, there are four primary motives which influence human beings. Behind every act, belief, or emotion will be found one or more of these basic desires:
>
> 1. Self-preservation and the desire for physical well-being.
> 2. Freedom from external restraint.
> 3. Preservation and increase of self-esteem (ego expansion).
> 4. Preservation of the human race. . . .[3]

Monroe lists eighteen motives derived from these primary ones, such as acquisition and saving, adventure, companionship, creating, curiosity, and destruction.[4]

Such lists of motives have been common to Speech textbooks since the time of Phillips.[5] Examples of them can be found in Parrish,[6] Sarett and Foster,[7] and Oliver,[8] to mention only a few. We could assume that, because so many rhetoricians use these lists, they are considered of practical value in the teaching of speakers. It is not my aim here to suggest otherwise, but instead to show that motivation may be analyzed in a somewhat more detailed and perhaps more useful way.

A major reason for developing a more thorough analysis of motivation in rhetoric is that lists of motives together with discussions of the nature of motives furnish the student of rhetoric with only an incomplete analysis of the process of motivation. Such motives as the desire for security may be looked upon as "generalized goals" toward which the organism moves. The general-

Otis M. Walter (Ph.D., Northwestern University, 1948) is Associate Professor of Speech and Chairman of the Department of Speech at the University of Houston.

[1] Lawrence E. Cole, *Human Behavior* (New York, 1953), p. 199.

[2] Winston L. Brembeck and William S. Howell, *Persuasion* (New York, 1952), Pt. iii.

[3] Alan H. Monroe, *Principles and Types of Speech*, 3rd ed. (New York, 1949), p. 194.

[4] *Ibid.*, p. 196.

[5] A. E. Phillips, *Effective Speaking* (Chicago, 1908), Ch. 5.

[6] Wayland Maxfield Parrish, *Speaking in Public* (New York, 1947), Ch. 14.

[7] Lew Sarett and William T. Foster, *Basic Principles of Speech*, rev. ed. (New York, 1946), pp. 494-500.

[8] Robert Oliver, *The Psychology of Persuasive Speech* (New York, 1942), pp. 167-8.

ized goal of security may be gratified by securing a specific goal such as a better job. Thus it is that motivation, as treated in rhetoric, hardly involves more than a consideration of certain kinds of general and specific goals. Yet the process of motivation is more complex than a movement toward goals. For example, what is the effect on motivation of a goal from which the individual is restrained by a barrier? It will be shown later that such a situation significantly conditions the problem of persuasion. What implications are there for persuasion when one attempts to appeal to a motive and the process of gratifying that motive will subject one to danger or the possible loss of other goals? What are the implications for persuasion when goals, motives, or desires are in conflict? Most treatments of motivation ignore these significant and complicating variations. Furthermore, attitudes, sentiments, stereotypes, opinions, and the like, though related to motivation, are commonly treated as separate entities. It is possible, however, to integrate them into a theory of motivation. If motive situations involve barriers, threats, conflicting attitudes, sentiments, stereotypes, opinions, etc., how do these matters affect what Aristotle calls "the available means of persuasion?" Certainly no mere list of motives, however long, can make clear all the possibilities and implications of these problems to the student of rhetoric. The simple situation in which the individual is motivated toward a goal is by no means the only situation in which motivation operates. We must develop a theory that will include and utilize these complicating features of motivation. The purpose of this paper is to explain a coherent system by which these variations of motivational behavior may be utilized by the rhetorician.

II

It may be possible, paradoxically enough, that the study of motivation would be advanced if we, temporarily at least, abandoned the search for motives. To begin with, we could describe motivational behavior by studying motivational *situations* in which the human being behaves. Kenneth Burke offers a suggestion in this direction. He says that the concept of "motive" is nothing but a shorthand term for a situation. In his description of what he calls the "dramatistic view" of behavior, he holds:

> In a rounded statement about motives, you must have some word that names the *act* (names what took place, in thought or deed), and another that names the *scene* (the background of the act, the situation in which it occurred); also, you must indicate what person or kind of person *(agent)* performed the act, what means or instruments he used *(agency)* and the purpose. . . .[9]

Thus, according to Burke, the explanation of a situation lies in the act, the scene, the agent, the agency, and the purpose involved. He believes that his analysis is so fundamental that it may serve as a means of integrating the studies of the social sciences and as a perspective for the analysis of history as well.[10]

Let us examine the utility of the "dramatistic view" of man for rhetorical theory. It is apparent from this synopsis of the dramatistic view that Burke includes in it all facets of the rhetorical act. Thus, all rhetorical matters can be classified under the five elements found in every situation. Under "agent," for example, could be classified, among other things, discussions of ethos. Under "scene" would fall audience analysis, the

[9] Kenneth Burke, *A Grammar of Motives* (New York, 1945), p. xv. See also Marie Hochmuth, "Kenneth Burke and the New Rhetoric," *QJS*. XXXVII (1952), 141.

[10] Hochmuth, *op. cit.*, p. 143.

nature of the occasion, and the like. Under "agency" could be classified matters of style, organization, and in sum, the speech itself. The usefulness of such a system for the study of motivation is limited because it includes *all* factors of influence in human behavior. Rather than a description of factors in *motivation*, it is an outline of the *entire* rhetorical process. As such, it is parallel to the Roman classification of Invention, Arrangement, Style, Memory, and Delivery—it excludes nothing. Its defect is not a failure to subsume under its headings all manifestations of human behavior; its defect is simply that it includes much more than what is commonly considered to be motivation. To be sure, life occurs in this kind of milieu, but it can only be analyzed and studied if a more *limited* view of the total situation is taken. A scientist, for example, cannot study "cancer," but *only one kind of reaction* of cancer at a time. A psychologist cannot study the whole human being, despite the desirability of such an attempt, but must limit his view to some aspect of the human being. The nature of the human being is such that the scientist has no choice in this matter. It is true that errors are often made in limiting one's view. The history of science and philosophy abounds with "wrong" questions in which a mistaken limitation was placed on the observer. In fact, the great error in the contemporary analysis of motivation in rhetorical theory is precisely this kind of error. The study of motivation has revolved about the question: "What are the most basic tendencies that move the human being to act?" This kind of definition of the problem has led directly to the oversimplifications and inadequacies dealt with above. But like it or not, if we mean to study something, we must take a limited view of it. We can only try to be careful to take a view that will not presuppose erroneous answers.

The problem before us is that of searching for a question other than "What are the most basic tendencies that move the human being to act?" In order to evolve such a question, we have first suggested that we examine motivational *situations* rather than "motives." We have further implied that we restrict ourselves by suggesting that the question be limited to motivational behavior per se, and that, so far as possible, unrelated behavior be omitted. With these matters as background we are now ready to raise fundamental questions, the answers to which may provide material of interest to the student of rhetoric. Let us ask: "*What are the situations in which an individual is moved to act?*" And further ask: "*What implications do these situations have for rhetorical theory?*" If we have asked the right questions, the answers should provide us with a scheme for systematically treating the concept of motivation in rhetoric without oversimplification and with the possibility of integrating into a theory of motivation the concepts of attitude, sentiment, opinion, and stereotypes.

III

Let us examine some basic motivational situations and explore their rhetorical implications. It seems to me that there are five basic situations.[11]

[11] The writer is obviously indebted to a number of men for the analysis that follows. The basic motivational situations were suggested to the writer by a similar analysis of behavior made by John Dashiel, *Fundamentals of General Psychology* (New York, 1937), Ch. 2, who ultimately based much of his analysis on the psychology of John Dewey. In exploring the rhetorical implications of these five basic structures, it is apparent that the writer has relied heavily on Aristotle's *Rhetoric*. Also stimulating and of help has been Spinoza's analysis of the emotions in *The Ethics*.

The *Difficulty Situation* is the most fundamental of all. The prerequisite for it is that an individual or group of individuals perceives a difficulty.

> [Before he moved his arm,] the baby was subjected to . . . an annoying pressure, or he was attracted by a stimulus-object not readily within his grasp; the troubled children were restrained from . . . a high school grade . . . ; the would-be solver was challenged by the puzzle. Something was wrong in every case, some thwarting of the normal processes of the individual. . . .[12]

Dewey stated that no man ever thinks unless he is first confronted with a "felt difficulty."[13] Freud has pointed out that even such apparently unmotivated actions as slips of the tongue, mistakes in typing, and dreams come about as a result of frustrations.[14] Thus the *sine qua non* for a motivational situation is a condition in which the audience feels, vaguely or precisely, that something is wrong. They may not know what exactly the problem is, but they must feel that somehow "things are not as they should be." The man with the pain in his stomach may not know the cause of his difficulty, but if the pain is severe enough, it will surely motivate him. The felt difficulty may be vaguely defined as "the mess in Washington" or may be as hidden as the neurotic's complaints. This kind of problem seems to be the starting point of motivation and the simplest motivational situation.

Let us explore some of the rhetorical implications of this motivational situation. By "rhetorical implications" I mean the possible lines of argument a speaker may take with an audience. The implications given here will be only suggestive of the vast number of possibilities that might occur. But among other things, here are a few of the rhetorical possibilities:

A. To deny that there is a difficulty, to belittle the importance of the difficulty, to point out that yielding to the difficulty is unworthy, or to point out that others in similar situations paid no heed to the difficulty.
B. To cause the audience to realize the importance and pressing nature of the difficulty as something deserving or requiring their attention.
C. To locate and define the difficulty, to urge the audience to define the difficulty and locate the causes of the problem, or to set up procedures by which such definitions could be evolved and such causes located.
D. To attack any particular formulation of the difficulty as irrational, unjust, unworthy.
E. To direct attention to other difficulties on the grounds that they are more significant, more pressing, more possible of solution.

The *Goal-Oriented Situation*, which I place second in my list of five, arises when individuals are considering the possibilities of certain rather well-defined goals as solutions to the difficulty. The rhetorical possibilities of this kind of situation are significantly different from those in the previous motivational situation. Here are a few suggestions of these possibilities:

A. To urge the audience to achieve a certain goal, the speaker argues that:
   1. The goal is one that can produce benefits for the audience: pleasure, wealth, security, prestige.
   2. The goal is one that is deserved by the members of the audience.
   3. The goal is easily obtainable.
   4. The goal will bring benefits for those with whom the audience is identified: family, friends, socio-economic class, occupational group.
   5. The goal will be taken by those less in need or less deserving unless the audience responds quickly.
   6. The goal is necessary for survival

[12] Dashiel, *op. cit.*, p. 35.
[13] John Dewey, *How We Think* (New York, 1910), p. 9.
[14] Sigmund Freud, "The Psychopathology of Everyday Life," *The Basic Writings of Sigmund Freud*, trans. A. A. Brill (New York, 1938), pp. 35-181.

or well-being, or it will, at least, remove the difficulty that began the problem.

B. To urge that the audience give up a certain goal, the speaker argues that:
   1. The reverse of the above in "A" is true, namely, that the goal is in no way necessary or that it could not remove the original difficulty.
   2. An entirely different approach to the problem is needed, or other goals than those desired at the moment are superior in several ways in removing the difficulty.
   3. There is no Difficulty Situation, and hence no need for any concern about goals.
   4. The goal is not what the individual or group wants as a solution to their difficulty; or it would be injurious if they possessed it; or it produces benefits of a questionable nature; or it cannot be obtained as easily as other goals; or there are more worthwhile goals.

It is immediately apparent that the rhetorical development of motivational situations is nothing new. Within the framework of certain emotions, Aristotle made explicit for speakers the lines of argument that have been repeated in a less thorough manner by other rhetoricians. However, the basic relation between Aristotle's analysis of emotion and his *topoi*, on the one hand, and the problem of motivation, on the other, has never been stressed sufficiently. This relation is even more important when we begin the consideration of the more complex and, I believe, more common motivational situations that follow.

The *Barrier Situation* arises when goals become complicated by the interposition of a barrier between the individual and a desired object. To a small child, for example, the goal may be a piece of candy and the barrier the glass case. Or the goal to the college student may be a good grade and the barrier the amount of work required to obtain the grade. In such cases, the individual is *restrained* from a goal. Such situations are extremely common. No student becomes a lawyer without years of study, no runner a champion without patience and effort, no wife a good cook without long trial and error. It could be said, in fact, that we are always separated from unachieved goals, even if the separation be one of time alone. In the world of communication, more speaking is probably done in the context of motivation modified by restraint or blockage of individuals from goals than in any other context under consideration here. Let us consider the rhetorical possibilities in this kind of situation. Again, the implications are markedly different from those in the two preceding kinds. Among them are the following:

A. To urge the audience to achieve the goal, despite the barrier, the speaker argues that:
   1. The goal is worth achieving (See "A" under Goal-Oriented Situation).
   2. The barrier is contemptible, unintelligent, unnecessary, or unjust.
   3. The barrier works to the advantage of our enemies.
   4. The agent that raised the barrier is contemptuous, unintelligent, or unjust.
   5. The agent that has raised the barrier has harmed us or treated us with indifference or with disparagement.
   6. The agent that raised the barrier acts as if he were doing us a favor.
   7. The agent that raised the barrier has given to others that which we deserve.
   8. The agent that raised the barrier has tried to make us feel shameful when we do not deserve to feel so.
   9. The agent that raised the barrier has injured or treated with indifference or disparagement those with whom we identify ourselves (family, friends, home, country, occupation, class).

10. The agent that raised the barrier has slighted us, or those with whom we are identified, in regard to our strongest virtues.
11. The agent that raised the barrier has received good treatment at our hands but has not returned it, or has returned less than he received, and has done so deliberately.

B. To urge the audience to give up the goal, the speaker argues that:
1. There is no basic difficulty that requires the goal or the goal is not worth obtaining. (See "A" under Difficulty Situation.)
2. The opposite of the factors in "A" above are true.
3. There are extenuating circumstances such as these: The barrier is a necessary one, or was placed there because of our own desires, or was raised inadvertently by some act of our own, or those who raised it did so for our own good, or did not mean to cause us harm.

C. To urge the audience to detour to a substitute goal, the speaker attempts to do one of the following:
1. Weaken the desire for the goal and the desirability of surmounting the barrier by the material suggested in "B" above.
2. Emphasize the value of a substitute goal as being superior, or easier to obtain, as in "A" under *Goal-Oriented Situation.*

D. To urge the audience to a further study of the barrier and goal-situation, the speaker attempts to do one of the following:
1. Point out that the barrier is not understood properly and does not have the nature, strength, and characteristics usually attributed to it.
2. Urge the audience to study further, or set up a procedure for studying, the means of eradicating, reducing, out-flanking this goal, or finding ways of changing to other goals.

The rhetorical implications of the Barrier Situation are far more extensive than those detailed above. Our attempt here can be only to suggest a few ways in which motivational situations will affect rhetorical analysis.

The *Threat Situation* appears when we find that we are moved to action because of a threat that may harm us. Thus, the young man may wish a good-night kiss, but may fear that the young lady may slap him too hard to make the attempt worth while. Entire nations may be motivated by a threat and give up the pursuit of certain goals in favor of protecting themselves. This situation differs markedly from the simple Difficulty Situation in that, in the latter, the need or difficulty is relatively vague and not yet located, whereas in the former there is no doubt as to the identity of the alleged threat. The Threat Situation differs from the Barrier Situation somewhat as follows: In the latter, the barrier is interposed between the individual and a goal and is a relatively inactive barrier—it does not have the power of doing more than to prevent the individual from attaining the goal; the Threat Situation, however, is of such nature that it can be alleged that the threat has the power to harm the individual by removing achieved goals or introducing new difficulties. These differences make an enormous change in the rhetorical implications of each situation. Notice the difference in the rhetorical possibilities of the Threat Situation from other situations. The following possibilities are suggestive:

A. To urge the audience that the threat is strong enough to merit their attention, the speaker argues that:
1. The threat has the power to harm or destroy the audience.
2. The threat has the power to harm or destroy those identified with the audience: family, friends, institutions, occupational group, class, country.

3. The threat is unscrupulous, immoral, merciless.
4. Others who have been in a similar position have considered the force formidable, or if not, they were harmed or destroyed by it when they did not expect it.

B. To urge the audience to give up the goal, inhibit its desire for the goal, or expend its energies toward a different goal, the speaker argues that:
1. The threat is too strong:
   (a) The threat has the power to destroy or harm the audience, or is superior to the audience's power to resist, and is close at hand.
   (b) The threat will harm or destroy those with which the audience is identified: home, family, friends, institutions, country, occupational group, class.
   (c) Others who are like the audience consider the force formidable, or have been defeated by it although they did not expect to be.
   (d) The threat is unscrupulous, immoral, merciless, unjust.
   (e) The weaknesses rather than the strength of the audience have been attacked.
   (f) Help is far away, we have no allies and no one to share our fate.
2. The goal is not worth seeking (or keeping):
   (a) The goal is not worth the effort or pain required to get it; it would be injurious if we possessed it; it could not be enjoyed if we had it; it produces benefits of questionable nature, or benefits that would not be outweighed by the threat.
   (b) Other goals that can be obtained more easily are more worth while or are as good, or are satisfactory substitutes.
   (c) Others of as great nobility as the audience have accepted other goals in similar circumstances, or have given up the ones threatened.

C. To urge the audience to resist and combat the threat, the speaker seeks to do the following:
1. Minimize the power of the threat by refuting any of the ideas in "B" above. (In certain cases, however, the opposite procedure should be used. When the audience fails to comprehend the magnitude of the threat, it is often sound to build up the perception of the ideas mentioned in "A" above by dramatizing some of them.)
2. Support some of the following ideas that are most appropriate:
   (a) Great effort can reduce the threat, has done so in similar circumstances.
   (b) Justice and morality are on the side of those combating the threat; the audience must join them, or must resist alone.
   (c) There is a plan by which the threat may be successfully combated or circumvented.
   (d) The audience is characterized by courage and greater power than is commonly believed or than can be defeated or harmed by the force.
   (e) Others less able than the audience have combated a similar force successfully and have done so courageously.

The last of the five basic motivational situations is the *Identification Situation*. It arises when human beings act for the sake of other groups. Charity drives, heroism, and much self-sacrifice come about in situations of this kind, where the individual who is acting is often concerned primarily with the welfare of another person. The hero did not jump into the water in order to pull out the drowning boy to increase his prestige, but because he felt identified with the boy and felt the boy's welfare to be his own. Let us examine the rhetorical implications of this kind of situation:

A. To urge that one group extend help or otherwise identify itself with

another group, the speaker argues thus:

1. The individual or group of individuals who are to feel this identification must feel that those on behalf of whom help will be given are similar to those who will help. Similarity may be in aims, background, attitudes, methods of facing life, education, status, hopes, plight, foibles.
2. The group to be aided is in need, or is facing difficulties not its own fault, or has been strong in the face of a threat.

B. To urge that sympathy or sympathetic acts awarded a given individual or group should not be given, the speaker argues thus:

1. The individuals in the group to be given help are different in basic ways from those in the audience.
2. Their problem is not a great one, has been exaggerated by them, is their own fault; or they are able to solve it alone.
3. The granting of aid at this time would expose the audience to danger or would weaken them; or the granting of aid is unnecessary.

IV

The attempt here has been to point out that the most basic tendencies in human motivation resolve into a question that has not yielded enough knowledge about the process of motivation. It is my hope that an examination of situations may lead to more productive data on the nature of motivation. Five basic motivational situations have been described. The premises of many arguments that may be used in these situations have been outlined in order to bring us closer to the possibility of analyzing the available means of persuasion. Matters involving the audience's attitudes, stereotypes, sentiments, and opinions have been included in this development of rhetorical implications. This kind of analysis will, perhaps, provide the rhetorician with a useful approach to the analysis of motivation.

LEGISLATIVE JESTING

The bill to prevent the employment of children in chimney-sweeping was thrown out on the third reading in the English house of lords, by a speech from Lord Lauderdale, the force of which literally consisted in a Joe Miller jest. He related that an Irishman used to sweep his chimney by letting down a rope, fastened to the legs of a goose, and then pulling the goose down after it. A neighbour objected to this mode, on the ground of cruelty; upon which he replied, that a couple of ducks would answer as well. Now if the bill had been to enact that men should not be used in sweeping chimneys, but that boys should be employed instead, the story would have been applicable; but it was a joke, and that was sufficient. The noble lords laughed; Lord Lauderdale had the satisfaction of throwing out the bill, and the *home negro-trade* has continued from that time, at an expense of the lives of two thousand children.

New-York Mirror, XII (July 5, 1834), 8.

LANGUAGE AND CULTURE: A REPLY

Walter Goldschmidt

MAY I request the indulgence of a few pages in this journal to respond to a critique recently published by Dr. Ernst Pulgram of a passage in a radio program on language that was prepared under my direction.[1] I am concerned less with what I consider false attributions to the matter under discussion than I am with some erroneous theoretical understandings of the relation between language and culture.

The passage under discussion is an effort on the part of all of us who helped prepare the script to present to a lay audience the sense that there is a close relationship between language and other aspects of human behavior; that the "definition of the situation" in any culture is expressed in language and is thus communicated in the processes of enculturation. The particular point of Pulgram's objection is our use of European societies and of their cultural differences, and our reference to the terms utilized in admonishing children to conform.

Pulgram's first objection is that the passage in the radio program reinforces invidious stereotypes of various European cultures and, by tone and word choice, reinforces the evaluations current in American popular thought. If, in fact, this program contributes to prejudice, it is a serious matter, as the intent of the whole series of which this program is a part was to promote general cultural understanding. Since others have felt that the passage in question does evaluative violence to the people involved, I am not prepared to argue the point, and am not sure a plea of lack of intent is germane to the case.

The problem is not, however, so simple as Pulgram makes it. To object to stereotyping—or rather to leaning on existing stereotypes—is one thing; to deny differences is quite another. Yet this latter is basic to Pulgram's case, and he is explicit about it. He says: "To compare American Indian with what is commonly called 'Western' culture is a matter quite different from comparing the French and German and English and Scandinavian nationality. I am sure that the term 'culture' can no longer be applied here in the same sense."[2] The problem he raises is far more difficult than, I believe, he appreciates. The term "culture" has divergent and vague connotations.[3]

Yet a person cannot travel through Europe without observing differences

Walter Goldschmidt (Ph.D., University of California, Berkeley, 1942) is Associate Professor of Anthropology and Sociology at the University of California, Los Angeles. Formerly Director of Ways of Mankind Radio Project of the National Association of Educational Broadcasters, he was recently Fulbright Research Scholar to the United Kingdom for ethnographic research in Uganda.

[1] Ernst Pulgram, "Language and National Character," *QJS*, XL (1954), 393-400. The radio program was "A Word in Your Ear, A Study in Language" by Lister Sinclair, one of a series called *Ways of Mankind*, prepared under the auspices of the National Association of Educational Broadcasters. The script is included in *Ways of Mankind*, ed. Walter Goldschmidt (Boston: Beacon Press, 1954); the passage is on pp. 28-29.

[2] *Ibid.*, pp. 399-400.

[3] To appreciate the complexity one can merely examine a recent monograph by A. L. Kroeber and Clyde Kluckhohn, *Culture, A Critical Review of Concepts and Definition*, Papers of the Peabody Museum of American Archaeology and Ethnology, Vol. XLVII, No. 1 (1952).

quotes in the same sentence with quotations from the script, so that I turned with shock to see if it was actually there. It is not; it is his own projection. The script does not, in fact, assert a causative relationship at all. It merely asserts an involvement. I believe that the author of the script, the consultant (Professor Harry Hoijer), and I myself are in general agreement that language forms are indicative rather than determinative of action. Yet Pulgram closes his critique by a rejection of "monolithic" explanations of national character with at least a hint that such notions lay implicit in the development of this passage.

Parenthetically it should be pointed out that Pulgram has confused a presentation with a proof. He chides us for having a "procedure" rather than a "method,"[8] failing to realize that we were here presenting not the documented and academic proof of the situation but an illustration designed to communicate a set of very complex ideas derived from Whorf and Lee to an unsophisticated audience.

I would like to conclude this reply with a view on the relationship between language and the rest of culture, not only because it lies at the basis of the document in question but because I believe it offers a fairer presentation of the problem than that expressed by Mr. Pulgram. It runs as follows:

Human populations vary in characteristics of behavior for reasons that have an historical source and are related to ecologic and sociologic factors. These variations are in no way biological, but they are nevertheless real. For want of a better term or more precise knowledge, they must be vaguely called "cultural." When we speak of a culture, we are referring to the norms of a population despite internal variations in time, region, class, or other circumstances. It is impossible here further to go into the involved complexities of the full meaning or the "locus" of culture. One attribute of culture is "language." It is a crucial one because it plays certain roles with respect to the rest of culture: 1) it is a notative system by which the world and its affairs (including emotions as well as trees) are organized for the speakers; 2) it carries certain vicarious experiences so that both the hearer and the speaker "experience" to some extent that which the verbalization has reference to; and 3) persons first perceive many of their experiences through the medium of language. Thus the world, as it comes to be perceived by each individual, is in large part inevitably filtered through the medium of his mother tongue. The medium itself has connotative aspects and these are always and ever present in the processes of communication. These connotative aspects derive from word analogies, from corollary uses, and from culturally established associations. It is impossible to divest the natural language of a living group of these connotative elements, and it is also probably never fully possible to comprehend the connotative elements of a language other than that to which the speaker was first introduced, or at least that with which he has had long and abiding familiarity.

From the above it is clear that it is not entirely accurate to say that "language reflects culture"—though it is far more accurate than to say "a language causes culture." Since language is an integral part in the processes of transmission of culture, it will, of course, reflect it. But it is also an instrumentality (rather than a cause) to the culture of the child as he is growing up—or in modern phraseology, to the processes of

[8] *Ibid.*, p. 398.

enculturation. Thus in the natural cycle of cultural continuity, language plays a crucial role not unlike, if we may hazard an analogy that is only partially correct, the role of the germ cells in the continuation of life.

I believe, in conclusion, that it is important that educated people appreciate this aspect of language, which they must inevitably use. I believe it is important in order to rid ourselves of the "word magic" that is evidenced on every side. If, in the process of endeavoring such public education, we unwittingly played into the hands of the "word magicians," I am distressed, and can only pray that we have not undone so much as we accomplished.

RISE AND PROGRESS OF LANGUAGE

Think of the circumstances of mankind when languages began to be formed. They were a wandering scattered race; no society among them except families; and the family society, too, very imperfect, as their method of living by hunting or pasturage must have separated them frequently from one another. In this situation, when so much divided, and their intercourse so rare, how could any one set of sounds, or words, be generally agreed on as the signs of their ideas? Supposing that a few, whom chance or necessity threw together, agreed by some means upon certain signs, yet by what authority could these be propagated among other tribes or families, so as to spread and grow up into a language? One would think, that in order to any language fixing and extending itself, men must have been previously gathered together in considerable numbers; society must have been already far advanced; and yet, on the other hand, there seems to have been an absolute necessity for speech, previous to the formation of society. For by what bond could any multitude of men be kept together, or be made to join in the prosecution of any common interest, until once, by the intervention of speech, they could communicate their wants and intentions to one another? So that, either how society could form itself, previously to language, or how words could rise into a language, previously to society formed, seem to be points attended with equal difficulty. And when we consider farther, that curious analogy which prevails in the construction of almost all languages, and that deep and subtle logic on which they are founded, difficulties increase so much upon us, on all hands, that there seems to be no small reason for referring the first origin of all language to divine teaching or inspiration.

But supposing language to have a divine original, we cannot, however, suppose, that a perfect system of it was all at once given to man. It is much more natural to think, that God taught our first parents only such language as suited their present occasions; leaving them, as he did in other things, to enlarge and improve it as their future necessities should require. Consequently, those first rudiments of speech must have been poor and narrow; and we are at full liberty to inquire in what manner and by what steps, language advanced to the state in which we now find it. The history which I am to give of this progress, will suggest several things, both curious in themselves, and useful in our future disquisitions.

Hugh Blair, *Lectures on Rhetoric and Belles Lettres*, Lecture VI.

THE FORUM

IRVING J. LEE

Elsewhere in this issue appears the obituary of Irving J. Lee by his colleague Ernest J. Wrage. It summarizes Irving's talented career and enumerates his considerable accomplishments. It reminds us of the untimeliness of his death, the energy and warmth of his personality, the quality of his contribution to our field, and the magnitude of our loss in having his voice and pen stilled forever. All readers of this journal will want to turn to that obituary as a way of paying their final respects to him.

We who serve this journal in an editorial capacity wish also to pay our respects to Irving by taking note of his contribution as a member of our staff. He always responded at once whenever he was asked to evaluate for the *QJS* any manuscript in his field. His criticisms of manuscripts were always astute and tolerant. His advice to authors was invariably helpful, constructive, urbane—and couched in language that gave no offense. In sum, he gave his editorial duties on this journal the same scrupulous attention that he bestowed upon his other duties. He made us glad to have him with us.

In one of his last letters to me, Irving mentioned an article that he was planning to do for the *QJS* "on the perennial problem of the ethics of persuasion." That article never arrived at my editorial office. Had it come, it would have added one more thoughtful essay to those which Irving had already published in this journal. And it would have given one more proof of his desire to assume a personal share of the burden of keeping our scholarly production continuous and experienced.

To his wife, his son, his mother, and his sister, the *QJS* wishes to express her sorrow that he has gone. W.S.H.

NEW CONSTITUTION FOR SAA

The Constitution as printed below was adopted at a General Business Meeting of the Speech Association of America at 7:30 P.M., December 28, 1954, during the Annual Convention at the Conrad Hilton Hotel, Chicago, Illinois.

CONSTITUTION AND BY-LAWS OF SPEECH ASSOCIATION OF AMERICA

Article I
Name

The name of this educational, non-profit corporation shall be Speech Association of America.

Article II
Purposes

The Association is dedicated to the study of speech as an instrument of thought and of social cooperation, to the promotion of high standards in the teaching of the subject, to the encouragement of research and criticism in the arts and sciences involved in improving the techniques of speech, and to the publication of related information and research studies.

Article III
Membership

Membership in the Association shall be open upon application, to any person, or any organized group of persons, interested in promoting its purposes.

Article IV
Funds of the Association

Section 1. Funds of the Association shall be classified as Current Funds, Investment Funds, and Trust Funds.

Section 2. Current Funds shall include all annual dues of members, all receipts from publications, and all other funds received in the continuing operations of the Association.

Section 3. Investment Funds shall include all gifts and bequests received without special restrictions concerning the use to be made of the principal and income and such other funds as may be designated by the Administrative Council as investment funds.

Section 4. Trust Funds shall consist of all life-membership dues, all contributions, all gifts, and all bequests accepted with specific restrictions prohibiting their allotment either to Current or to Investment Funds.

Section 5. The deposit, investment, and disbursement of all funds shall be subject to the direction of the Administrative Council.

Article V

Officials of the Association

Section 1. The functions of the Association shall be discharged through its officers, editors, councilors, and legislators.

Section 2. The officers shall be: President, Executive Vice-President, First Vice-President, Second Vice-President, and Executive Secretary.

Section 3. The editors shall be the editors of *The Quarterly Journal of Speech*, *Speech Monographs*, and *The Speech Teacher*.

Section 4. The councilors shall be the members of the Administrative Council.

Section 5. The legislators shall be the members of the Legislative Assembly.

Article VI

Duties of Officers

Section 1. The President shall preside at all meetings of the Administrative Council, at all joint meetings of the Administrative Council and the Legislative Assembly, and at meetings of the Association if he deems such meetings necessary or desirable for the good of the Association; upon consultation with the Second Vice-President and the Executive Secretary shall appoint the Clerk of the Legislative Assembly for a term of three years; shall appoint such temporary committees as he thinks necessary for the efficient management of the affairs of the Association during his term of office; shall receive the annual reports of the officers, of the committees of the Association, and of the area groups in advance of the annual meeting and shall make these reports available to members of the Administrative Council and of the Legislative Assembly; and shall perform such other duties as may be delegated to him by the Administrative Council and by the Legislative Assembly.

Section 2. The Executive Vice-President shall assist the President in the performance of his duties, shall act as a liaison representative between this Association and other associations and agencies whose activities are related to the field of speech, shall promote the professional interests of the Association through the maintenance of helpful relationships with such organizations, and shall assist in coordinating the committees of the Association, especially those committees whose activities extend over a period of two years or more.

Section 3. The First Vice-President shall prepare the program for the annual meeting with the assistance of the Vice-Chairmen of the Interest Groups. On the occasion of the President's disability or absence he shall perform the duties of the President. On the occasion of the disability or absence of the First Vice-President, the Second Vice-President shall perform the duties of the First Vice-President. On the occasion of the disability or absence of both the First Vice-President and the Second Vice-President, if such occasion occurs not later than four months before the annual meeting, the nominating committee chosen at the preceding annual meeting shall nominate a candidate for the First Vice-President to be voted upon by the Administrative Council by mail ballot. If such occasion occurs within four months of the annual meeting, the President, after consultation with the Executive Vice-President and the Executive Secretary, shall appoint a First Vice-President.

Section 4. The Second Vice-President shall serve as Speaker of the Legislative Assembly, and shall perform whatever specific duties may be assigned to him by the President, by the Administrative Council, or by the Legislative Assembly. He shall report the action of the Administrative Council to the Legislative Assembly. On the occasion of the disability or the absence of both the President and the First Vice-President, he shall perform the duties of the President. On the occasion of the disability or the absence of the First Vice-President, he shall perform the duties of the First Vice-President. On the occasion of the disability or absence of the Second Vice-President, or on his assumption of the duties of a higher officer, the Clerk of the Legislative Assembly shall perform the duties of the Second Vice-President until the Administrative Council shall elect a Second Vice-President.

Section 5. The Executive Secretary shall perform the usual duties of secretary, treasurer, and business manager. He shall serve as Director of the Placement Service. He shall serve *ex officio* as a member of the Finance Committee. In accordance with provisions set up by the Administrative Council, he shall be custodian of all Association Funds. He shall be responsible for the administration of the approved budget, shall prepare an annual financial report to the Association, and shall advise with all officers, with committee chairmen, and with area group chairmen of the Association in matters involving their business transactions. He shall prepare, distribute, and tally official ballots for voting on candidates for offices in the Association, on members for the Administrative Council, on delegates for the Legislative Assembly, on members for the Nominating Committee, and on amendments to the Constitution. He shall prepare the list of official delegates to the Legislative Assembly.

Section 6. All officers shall submit budget requests to the Finance Committee prior to December 1 or at the request of the Finance Committee, shall consult with the Executive Secretary on all business policies and transactions, and shall consult with the Executive Vice-President on all professional and educational matters pertaining to the Association.

Article VII
Duties of Editors

Section 1. The Editors of *The Quarterly Journal of Speech*, *Speech Monographs*, and *The Speech Teacher* shall each select his editorial staff and shall perform the other duties of an editor-in-chief.

Section 2. The Editors shall submit budget requests to the Finance Committee prior to December 1 or at the request of the Finance Committee.

Article VIII
The Administrative Council

Section 1. The Administrative Council shall consist of: the President, the Executive Vice-President, the First and Second Vice-Presidents, the Executive Secretary, the Editor of *The Quarterly Journal of Speech*, the Editor of *Speech Monographs*, and the Editor of *The Speech Teacher* for the terms of their respective offices; the immediate past Editors of *The Quarterly Journal of Speech*, of *Speech Monographs*, and of *The Speech Teacher;* the three immediate past Presidents; the immediate past Executive Vice-President; the immediate past Executive Secretary; the members of the Finance Committee; and six members elected at large, two each year for a term of three years.

Section 2. Regular meetings of the Administrative Council shall be held each year at the time and place of the annual meeting of the Association. Other meetings may be called by the President, or on petition of one-third of the members of the Administrative Council.

Section 3. The Administrative Council shall serve as the legal representative of the Association to have, to hold, and to administer all property and funds, and to manage the affairs of the Association; shall receive and act upon the recommendations of the Finance Committee, and the Project Committees; shall receive the report of the Committee on Committees; shall confirm the membership of the Association committees authorized by and responsible in whole or in part to the Administrative Council; shall receive and act upon recommendations concerning administrative matters from the Consultation Committee, the Committee on Professional Ethics and Standards, the Committee on Publications, the Committee on Public Relations, and the Committee on Time and Place; shall fill vacancies on committees when they occur; shall allocate the finances of the Association; shall elect the Executive Vice-President and the Executive Secretary; shall provide for official publications, shall elect the editors thereof and shall have the right to copyright convention papers, reports, or special publications; shall direct all public relations of the Association; shall determine the time and place of the annual meeting and convention; shall approve the initiation of projects of the Association; shall consider liaison activities for the Association; shall recognize regional and national associations and federations for representation in the Legislative Assembly and state associations for the right to nominate candidates for representatives of geographical areas; shall receive the petitions of prospective interest groups; shall vote upon granting to these groups official status in the Association and shall report the action taken on each petition to the Legislative Assembly; shall hear and act upon charges brought against any member; and annually shall elect one member of the Association to serve on the Nominating Committee.

Section 4. The Administrative Council shall be the ultimate authority on all matters relating to the Association in the periods between annual meetings; it shall administer the policies established by the Legislative Assembly and shall conduct the affairs of the Association, except as otherwise provided in the Constitution

and in the By-Laws; its decisions, however, shall be subject to revision by a two-thirds vote of the members of the Legislative Assembly present at any annual meeting of the Association.

Section 5. After the annual budget prepared and recommended by the Finance Committee has been presented and considered in a joint session of the Administrative Council and the Legislative Assembly, the Administrative Council shall act upon the recommended budget and shall adopt a budget for the ensuing year.

Article IX

The Legislative Assembly

Section 1. The Legislative Assembly shall be a representative body composed of the following members of the Speech Association of America: (1) ninety members elected at large, thirty each year for a term of three years; (2) forty-eight members elected from four geographical areas, on ballots cast by members of the Association resident in the respective areas, sixteen each year (four from each area) for a term of three years from candidates recommended to the Nominating Committee by regional and state associations and/or other candidates proposed by the Nominating Committee; (3) a representative of each Interest Group; (4) the Presidents and Executive Secretaries or designated representatives of the following regional associations: the Speech Association of the Eastern States, the Central States Speech Association, the Southern Speech Association, the Western Speech Association, and the Pacific Speech Association; (5) one member chosen for a term of one year by each of the following national organizations: the American Speech and Hearing Association, the American Educational Theatre Association, the National Society for the Study of Communication, the American Forensic Association, and by other associations or federations that may hereafter be recognized by the Administrative Council and by the Legislative Assembly.

Section 2. The Legislative Assembly shall establish the policies of the Association; shall receive and act upon the recommendations of the Interest Groups and of the committees of the Assembly; shall meet jointly with the Administrative Council to receive and consider the report of the Finance Committee; shall receive the report of the Committee on Committees; shall confirm the membership of the Association committees authorized by and responsible in whole or in part to the Legislative Assembly; shall receive reports and act upon recommendations of the Consultation Committee, the Committee on Professional Ethics and Standards, the Committee on Publications, the Coordinating Committees, the Service Committees, and the Study Committees; and annually shall elect one member of the Nominating Committee of the Association.

Section 3. The standing committees of the Legislative Assembly shall be the Committee on Credentials and the Committee on Resolutions. The Committee on Credentials shall receive from the Executive Secretary the list of official delegates and shall certify these delegates by issuing official badges entitling them to the floor of the Assembly. The Committee on Resolutions shall draft and present resolutions to the Legislative Assembly and shall receive recommendations on matters of concern to individual members of the Association for consideration and possible presentation as resolutions to the Assembly.

Section 4. The Legislative Assembly shall hold its sessions at the time and place of the annual meeting of the Association and prior to the convention program.

Section 5. The officers of the Assembly shall be the Speaker who shall be the Second Vice-President of the Association, a Clerk who shall be appointed for a term of three years by the President of the Association in consultation with the Second Vice-President and the Executive Secretary, and a Parliamentarian who shall be nominated by the Executive Committee and elected by the Assembly for a term of three years. The duties of the Speaker, the Clerk, and the Parliamentarian shall be those usually performed by such officers.

Section 6. The members of the Executive Committee of the Assembly shall be the Speaker, the Clerk, the Parliamentarian, the Presidents of the regional associations or their authorized representatives; the representatives of the following national organizations: American Speech and Hearing Association, American Educational Theatre Association, the National Society for the Study of Communication, the American Forensic Association, and of other associations or federations that may hereafter be recognized by the Administrative Council and by the Legislative Assembly; eight representatives of geographical areas, elected by the Assembly, four each year for a term of two years; and four representatives of the Interest Groups, elected by the Assembly, two each year for a term of two years. The Executive Committee shall prepare the agenda for the annual meeting of the Assembly, shall carry out the instructions of

the Assembly, shall nominate the Parliamentarian of the Assembly, shall report the actions of the Assembly to the Administrative Council, shall act upon proposals of Interest Groups concerning projects, services, questionnaires, and meetings between conventions, and shall fill vacancies on Assembly Committees when they occur.

Article X
Interest Groups

Section 1. To facilitate the achievement of the purposes stated in Article II and to aid in the planning of the convention program, Interest Groups shall be organized within the Association.

Section 2. The following Interest Groups and others may be formed as provided in Article V, Section 1 through 5 of the By-laws: (a) Rhetoric and Public Address, (b) Forensics, (c) Discussion, (d) Communication, (e) Oral Interpretation of Literature, (f) Theatre, (g) Radio, Television, and Films, (h) Linguistic Science and Phonetics, (i) Semantics, (j) Speech Science and Psychology, (k) Speech and Hearing Disorders, (l) Speech Education, (m) Speech in the Elementary School, (n) Speech in the Secondary School, (o) Speech in the Colleges and Universities, (p) Speech in Adult Education (q) Speech in the Seminaries. Any national association that has met with the Speech Association of America at a past annual meeting may request the Administrative Council to approve that association as the agency sponsoring the related Interest Group.

Section 3. The affairs of an Interest Group shall be conducted by a Chairman, a Vice-Chairman, a Secretary, and an Advisory Committee of three members.

Section 4. The Chairman shall serve for one year. He shall preside at the annual business meeting of the Interest Group at which officers and committee members shall be elected, shall report to the Administrative Council the activities of the Group, shall present recommendations requiring action by the Council, and shall report to the Group actions of the Council affecting the Group.

Section 5. The Vice-Chairman shall serve for one year and shall succeed to the chairmanship in the following year. After consultation with the other officers and with the members of the Advisory Committee, he shall assist and be responsible to the First Vice-President of the Association in planning the convention program for his Interest Group. He shall report to the Legislative Assembly the activities of the Group, and shall present recommendations requiring action by the Assembly. On the occasion of the Chairman's disability or absence, he shall perform the duties of the Chairman.

Section 6. The Secretary, who shall serve for one year, shall perform the usual duties of secretary. On the occasion of the disability or absence of the Vice-Chairman, he shall perform the duties of the Vice-Chairman.

Section 7. Three members of the Advisory Committee shall be elected by the Group, one each year for a term of three years. They shall advise the officers on policies, on procedures, and on the convention program.

Section 8. Each Interest Group shall elect one member to serve as a delegate in the Legislative Assembly. He shall represent the Group in the deliberations of the Assembly and shall report to the Group actions by the Assembly affecting the Group.

Section 9. Each Interest Group may set up committees to carry out the purposes of the Group. Recommendations of the Committees, approved by the Group, shall be presented as required either to the Administrative Council or to the Legislative Assembly.

Section 10. An Interest Group shall submit to the Finance Committee of the Association all requests for funds of the Association and any plan for assessing members, for cooperating with other groups in raising funds, or for approaching foundations or organizations in the name of the Speech Association of America. Any such plan shall be recommended to the Administrative Council for approval.

Section 11. All policies with reference to projects, services, questionnaires, and meetings between conventions proposed by an Interest Group shall be referred to the Executive Committee of the Legislative Assembly for approval.

Article XI
Committees

Section 1. Standing committees of the Association shall be those provided for in the Constitution and any others authorized by and responsible to the Administrative Council and/or the Legislative Assembly.

Section 2. The Committee on Committees shall be composed of the present officers and editors of the Association, the immediate Past President, and three representatives elected by the Legislative Assembly. The Past President shall be Chairman. The Committee shall recommend to the Administrative Council the per-

sonnel of the Advisory Committees responsible in part to the Assembly, of (a) the following advisory committees: the Committee on Professional Ethics and Standards, the Finance Committee, the Committee on Publications, the Committee on Public Relations, and the Committee on Time and Place; (b) the Project Committees authorized by the Administrative Council. The Committee shall recommend to the Legislative Assembly the personnel of the Advisory Committees responsible in part to the Assembly, of the Coordinating Committees, of the Service Committees, of the Study Committees, of the Committee on Credentials, and of the Committee on Resolutions.

Section 3. The Consultation Committee shall be composed of the five immediate past Presidents of the Association, and the Executive Vice-President and the Executive Secretary as ex officio members. The Past President who has served longest on the Committee shall be chairman. The Committee shall consider and make recommendations on matters referred to it by the officials of the Association, by the Administrative Council, and by the Legislative Assembly. On matters of administration affecting the Association, the Committee shall make recommendations to the Administrative Council; on matters of policy, the Committee shall make recommendations to the Legislative Assembly.

Section 4. The Committee on Professional Ethics and Standards shall be composed of one member elected by each Interest Group under the chairmanship of the Executive Vice-President. The Committee shall consider problems of professional ethics and standards, shall advise the Legislative Assembly on standards to be adopted, and shall recommend to the Administrative Council administrative action to be taken.

Section 5. The Finance Committee shall be composed of three members, elected by the Administrative Council, one each year for a term of three years. The member serving for the third year shall be chairman. No member shall be eligible to serve for more than two consecutive terms. The members of the Committee shall serve as members of the Administrative Council.

The Finance Committee, acting under the authority of the Administrative Council, shall receive and consider requests for Association funds from officials, committee chairmen, and interest group chairmen. At the annual meeting the Committee shall present to a joint session of the Administrative Council and the Legislative Assembly a budget for the ensuing fiscal year. This budget, as approved by the Administrative Council, shall be published in the next issues of *The Quarterly Journal of Speech* and *The Speech Teacher*. Emergency adjustments of this budget may be made by the Finance Committee, and such adjustments shall be reported at the next following meeting of the Administrative Council.

The Committee may authorize the Executive Secretary to negotiate loans not to exceed $5,000 in any one fiscal year; with the approval of the President and the Executive Secretary, the Committee may authorize the buying, selling, or exchanging of the securities of the Association. The Committee shall provide for the annual audit of the accounts of the Association by a certified public accountant.

Section 6. The Committee on Publications shall be composed of the Editors of the Association, the Executive Vice-President, the Executive Secretary, and three members elected by the Administrative Council, one each year for a term of three years. The member serving for the third year shall be chairman. The Committee shall review from time to time the functions and policies of the official publications of the Association, shall examine projects proposed for publications, shall consider the desirability of initiating projects involving publication by the Association, and shall make specific recommendations on management to the Administrative Council, and on policy to the Legislative Assembly.

Section 7. The Committee on Public Relations shall be composed of the Executive Vice-President, the First Vice-President, the Executive Secretary, and two members elected by the Administrative Council, on each year for a term of two years. The member serving for the second year shall be chairman. The Committee shall further the interests of the Association by developing wherever and whenever possible the most favorable relations with organizations, institutions, and the general public.

Section 8. The Committee on Time and Place shall be composed of the Executive Secretary (ex officio) and three members elected by the Administrative Council, one each year for a term of three years. The member serving for the third year shall be chairman. The Committee shall recommend to the Administrative Council the time and place for the annual meetings as many years in advance as the Council deems necessary.

Section 9. Project Committees, authorized by the Administrative Council, shall undertake

special projects and shall report annually to the Administrative Council. The chairman of the Committees shall be designated by the Committee on Committees.

Section 10. Coordinating Committees, Service Committees, and Study Committees shall be authorized by the Legislative Assembly to which they shall report annually. The Chairmen of the Committees shall be designated by the Committee on Committees. The Coordinating Committees shall promote reciprocal relations between the Speech Association of America and other associations in closely related fields. The Service Committees shall render continuing assistance to the members of the Association in connection with contests, discussion and debate programs, collection of contemporary materials, and preservation of historical records. The Study Committees shall be concerned with the investigation of problems not directly related to a specific interest group.

Section 11. Special committees may be appointed by the President, the Executive Vice-President, the First Vice-President, the Second Vice-President and the Executive Secretary to assist them in the performance of their duties. These committees, if concerned with administrative matters, shall have official status as Association committees only if approved by the Administrative Council; if concerned with matters of policy, only if approved by the Legislative Assembly.

Section 12. Only official Association committees that have been duly recognized by the Administrative Council or by the Legislative Assembly may file budget requests with the Finance Committee.

Article XII
Amendments

Section 1. Amendments to this Constitution may be initiated by a majority of the Administrative Council present and voting, by the Committee on Resolutions of the Legislative Assembly, or by any twenty-five members of the Association.

Section 2. Before a proposed amendment is submitted to a vote of the membership, it shall be published in *The Quarterly Journal of Speech* and in *The Speech Teacher*. To obtain publication, sponsors of the amendment shall supply properly signed copies to the Executive Secretary and to the Editors of *The Quarterly Journal of Speech* and *The Speech Teacher*.

Section 3. Final action on a proposed amendment previously published in the journals shall be taken by means of a printed ballot, which, to be valid, shall be returned postmarked not later than December first. A two-thirds majority of those voting shall be required for adoption of an amendment.

Article XIII
Date and Implementation

Section 1. This Constitution shall become effective January 1, 1956.

Section 2. The Administrative Council members elected before this Constitution becomes effective shall serve out their terms. In 1956, two members shall be elected at large to serve with the eight members previously elected as members-at-large. In 1957, two members shall be elected to serve with the six members previously elected. In 1958, the number of members elected at large will be reduced to six, as provided in Article VIII, Section 1.

Section 3. The Nominating Committee chosen in 1955 in accordance with existing procedure shall nominate the candidates for offices in the Association, for members of the Administrative Council, and for delegates to the Legislative Assembly to be elected by mail ballot in 1956.

BY-LAWS

Article I
Membership, Dues, and Fees

Section 1. There shall be six classes of membership in the Association: student, regular, sustaining, institutional, emeritus, and life.

Section 2. Undergraduate students may be admitted to student membership. The dues shall be $3.50, payable in advance. Student members shall receive *The Quarterly Journal of Speech* or *The Speech Teacher*, and shall be entitled to such additional rights, privileges, and services as the Administrative Council from time to time may authorize.

Section 3. Any person interested in promoting the purposes of the Association may be admitted to regular membership. The dues shall be $4.50 a year, payable in advance, and shall entitle the member to a subscription to *The Quarterly Journal of Speech* or to *The Speech Teacher*.[1]

Section 4. Any person interested in promoting the interests of the Association and willing to contribute additional financial support may be admitted to sustaining membership. The dues shall be $16.00 a year, payable in advance. Sustaining members shall be en-

titled to such additional rights, privileges, and services as the Administrative Council from time to time may authorize.[1]

Section 5. Any organized group of persons may be admitted to institutional membership. The dues shall be the same as for sustaining members. Institutional members shall be entitled to such rights, privileges, and services as the Administrative Council from time to time may authorize, but shall not have voting privileges.

Section 6. Any member who meets the qualifications set by the Administrative Council and the Legislative Assembly may be granted emeritus membership. Each emeritus member shall be exempt from the payment of annual dues and shall have throughout life all the privileges of a regular member.

Section 7. Any member making a contribution to the Trust Funds of the Association of such amount as the Administrative Council shall prescribe shall be the founder of a Life Membership bearing his name. The contribution shall be maintained in perpetuity as a trust. Each incumbent of a Life Membership shall have all the privileges of membership in the Association. The first incumbent of a Life Membership may be either the founder himself or another person named by him.

Section 8. A member of the Association may become a member of one or more interest groups by notifying the Executive Secretary of his choices when he becomes a member of the Association and each time that he renews his membership.

Section 9. A member may be dropped from the Association for conduct contrary to the stated purposes of the Association, or tending to injure the Association in any way, or adversely affecting its reputation. The Administrative Council shall consider charges against a member only upon receipt of a written statement of the specific charges transmitted to the Council by the President. The Administrative Council shall have power to act after hearing the member against whom the charges have been filed. Any action affecting the status of a member shall require a three-fourths vote of those present and voting.

Section 10. Fees for registration at the annual meeting and for the Placement Service shall be determined by the Administrative Council.

[1] The increase of one dollar in regular and sustaining membership fees would provide an additional sum in the annual budget to cover (1) regular allotments to Interest Groups, (2) a reserve fund for special projects of Interest Groups when approved by the Administrative Council, (3) increased allotments to the three publications of the Association in order to permit wider coverage of the activities in Interest Groups.

Article II

Meetings

Section 1. Except in periods of emergency, when the Administrative Council may decide otherwise, an annual meeting of the Association shall be held at a time and place to be designated by the Council.

Section 2. Meetings of the Administrative Council and of the Legislative Assembly shall be open to all members of the Association. Each body may control the privileges of the floor as it sees fit.

Section 3. The Association shall assume no responsibility for statements of opinions expressed by participants in convention programs.

Article III

Election of Officials

Section 1. The President, First and Second Vice-Presidents, two of the six members of the Administrative Council to be chosen at large, thirty of the ninety members of the Legislative Assembly to be chosen at large, and sixteen of the forty-eight members of the Assembly representing geographical areas, shall be elected by the members of the Association who shall vote by mail ballot, returnable postmarked not later than November first. The First Vice-President in any year shall automatically succeed to the Presidency for the following year and the Second Vice-President in any year shall automatically succeed to the First Vice-Presidency for the following year.

Section 2. Candidates for the respective offices, for membership on the Administrative Council, and for membership in the Legislative Assembly shall be nominated only (a) when they are designated by the Nominating Committee (hereinafter described), or (b) when they are named in a petition signed by any twenty-five members of the Association.

Section 3. The Nominating Committee shall consist of five members of the Association. At least one year in advance of the election of the officers, the Administrative Council at the annual meeting shall elect one member of the Association to serve on the Committee, and the Legislative Assembly, at the annual meeting, shall elect one member of the Association. The

members of the Association shall elect by mail ballot three members.

Each member of the Association may nominate for the Nominating Committee one person who has not served on the Committee during the previous two years. The nomination must be delivered or postmarked not later than October 15. The twelve receiving the largest number of nominations shall be listed alphabetically upon the official ballot, which is to be mailed to the entire membership on or before November 1. In case of a tie for twelfth place, the number of listed nominees shall be increased to include the tying nominees. A returned ballot to be valid must be postmarked not later than December 1, and it must rank in order of preference (1, 2, 3, etc.) as many nominees as the voter may choose without any regard to the number to be elected. (The voter may rank all names on the ballot, or only those he may care to select). The ballots shall be counted in accordance with the principle of the Hare System of Proportional Representation as exemplified in the election of Councilmen by the City of Cincinnati, 1951.

The Executive Secretary shall notify the three elected nominees immediately after the election, and receive in reply information from each of them as to whether he will be present at the meeting of the Nominating Committee to be held not later than the first day of the annual convention at the convention center. Anyone elected who is not in attendance at this designated committee meeting shall be deemed ineligible to serve upon the Nominating Committee, and the one or ones, present at the convention, next in order in accordance with the Proportional Representation system shall be named as members of the committee until a total of three shall be obtained.

The nomination and election of the Nominating Committee shall be under the supervision of he Executive Secretary, or of others designated from time to time by the Administrative Council. The Council may authorize the supervising officer or officers to adjust the dates or details for the process of the nomination and election of the Nominating Committee, if a change in the time of the annual convention, or other exigency, makes this adjustment necessary.

The member of the Committee elected by the Legislative Assembly shall convene the Committee and shall preside until the Committee shall elect a permanent chairman.

The Nominating Committee shall propose at least two members of the Association for each office in which succession is not automatic, at least four members for the two places on the Administrative Council, at least sixty members for thirty delegates-at-large in the Legislative Assembly, and at least thirty-two members for the sixteen representatives of geographical areas in the Assembly.

Eight candidates shall be named from each of the four following geographical areas:

(1) the New England states, the Middle Atlantic states (New York, New Jersey, Pennsylvania, Delaware, Maryland, and West Virginia), District of Columbia, Puerto Rico, Virgin Islands, Quebec, and the Maritime Provinces of Canada;

(2) the Central states (Ohio, Michigan, Indiana, Wisconsin, Illinois, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, Kansas, Oklahoma), and Ontario, Manitoba, and Saskatchewan in Canada;

(3) the Southern states (Virginia, North Carolina, South Carolina, Georgia, Florida, Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Texas), and the Canal Zone;

(4) the Western states (Montana, Wyoming, Colorado, New Mexico, Idaho, Utah, Nevada, Arizona, Washington, Oregon, California), the territories of Hawaii and Alaska, the Philippine Islands, and Alberta and British Columbia in Canada.

From these respective geographical areas the regional and state associations may recommend candidates to the Nominating Committee, nominations to be in the hands of the Chairman of the Committee not later than the first day of the annual meeting.

The Chairman of the Committee shall check with the Executive Secretary on the status of the membership of all nominees. The report of the Committee shall be published in the second issue of *The Quarterly Journal of Speech* and of *The Speech Teacher* following the election of the Committee.

Section 4. Any twenty-five members of the Association may make additional nominations by submitting them to the Executive Secretary not later than three months after the publication of the report of the Nominating Committee. These nominations shall be published in the next issue of *The Quarterly Journal of Speech* and of *The Speech Teacher*.

Section 5. The Executive Vice-President, the Executive Secretary, the Editor of *The Quarterly Journal of Speech*, the Editor of *The Speech Teacher*, the Editor of *Speech Monographs*, and a Finance Committee of three members shall

be elected by the Administrative Council for terms of three years.

Section 6. The President and the Editors of *The Quarterly Journal of Speech, The Speech Teacher,* and *Speech Monographs* shall be ineligible to succeed themselves.

Section 7. The Executive Vice-President, the Executive Secretary, and the Editors of *The Quarterly Journal of Speech, The Speech Teacher,* and *Speech Monographs,* shall be elected at least one year in advance of their respective terms of office.

Section 8. All officers shall begin their terms January 1 except the Executive Secretary who shall assume his duties at the beginning of the fiscal year, July 1.

Section 9. When vacancies occur in the offices of the Association or in the list of nominees presented by the Nominating Committee, the Administrative Council shall designate replacements, unless otherwise provided for by the Constitution.

Article IV

Delegates to the Legislative Assembly

Section 1. The names of the delegates chosen by each regional and national organization shall be forwarded to the Executive Secretary of the Speech Association of America one month prior to the annual meeting.

Section 2. Members holding office in the Association or in Interest Groups shall be ineligible for nomination as candidates for delegates at large to the Legislative Assembly.

Section 3. No member of the Assembly shall be entitled to cast more than a single vote, even though he may be chosen to represent more than one organization. The representation of an organization other than the one he chooses to represent may be assumed by an alternate.

Section 4. No delegate elected for a three-year term shall be eligible to succeed himself.

Section 5. During the first year this Constitution is in effect, thirty members elected at large shall be chosen for a one-year term, thirty for a two-year term, and thirty for a three-year term. Similarly, sixteen elected from geographical areas shall be chosen for a one-year term, sixteen for a two-year term, and sixteen for a three-year term.

Article V

Organization and Meeting of Interest Groups

Section 1. The organization of a new interest group may be initiated by a sponsoring committee of three members of the Association. After formulating a statement of intention to organize and after obtaining the signatures of at least twelve other members of the Association, the sponsoring committee shall send a copy of the prepared statement with the list of signatures to (a) the First Vice-President in order that he may assign a place and a time prior to the convention program for forming a temporary organization, (b) the Editors of *The Quarterly Journal of Speech* and *The Speech Teacher* in order that they may publish the prepared statement with the list of signatures in the October and November issues respectively, and (c) the Executive Secretary in order that he may have an official record of the proposed interest group.

Section 2. At the initial meeting requested by the sponsoring committee of the proposed interest group and scheduled by the First Vice-President, the group shall form a temporary organization in accordance with parliamentary procedure and shall elect a temporary chairman and a temporary secretary. The group shall adopt a resolution setting forth (a) the name and scope of the group, (b) the purposes, (c) the differentiation of the group from existing interest groups, and (d) the relation of the group to the field of speech. The temporary officers shall obtain the signatures of one hundred members of the Association in support of the resolution.

Section 3. The temporary chairman of the group shall submit to the Executive Secretary the resolution with the signatures of one hundred members of the Association and the names of the temporary officers for presentation to the Administrative Council.

Section 4. Upon receiving notice of a favorable action from the Administrative Council, the group shall organize a permanent Interest Group with the election of a Chairman, a Vice-Chairman, a Secretary, three members to serve as an Advisory Committee (one for one year, one for two years, and one for three years), and a delegate to serve in the Legislative Assembly in accordance with the provisions set forth in Sections 4 through 8 of Article X of the Constitution.

Section 5. At each annual meeting five members of the Interest Group shall be elected to serve as the Nominating Committee of the Interest Group for the following year. No more than one member of the Committee shall be eligible to succeed himself. The Committee shall nominate two candidates for Vice-Chairman, two candidates for Secretary, and two

candidates for the new member of the Advisory Committee.

Section 6. The Interest Groups shall meet at the time and place of the annual meeting of the Association as designated by the Administrative Council. Business of the Interest Groups shall be transacted immediately before or after the main programs of the Groups or at such other time as the Administrative Council shall designate.

Section 7. The tentative program of an Interest Group shall be cleared with the First Vice-President of the Association at a date set by him. If the Vice-Chairman of an Interest Group does not fulfill his obligation by the time designated by the First Vice-President, the latter shall have the power to designate another member of the Group to complete the program.

Section 8. When a national organization representing interests of one or more Interest Groups meets at the same time and place with the Speech Association of America, the Vice-Chairmen of the Interest Groups concerned shall plan the convention program in close cooperation with the program chairman of that national organization.

Article VI

Procedure for Voting and Reporting the Vote

Section 1. Voting on candidates for offices in the Association, on members for the Administrative Council, on delegates for the Legislative Assembly, on members for the Nominating Committee, and on amendments to the Constitution shall be on official ballots supplied by the Executive Secretary.

The ballots for candidates for offices in the Association, for members of the Administrative Council, and for delegates to the Legislative Assembly, to be valid, shall be returned to the Executive Secretary, postmarked not later than November 1. The ballots for members of the Nominating Committee and for amendments to the Constitution, to be valid, shall be returned to the Executive Secretary postmarked not later than December 1.

Section 2. The Executive Secretary shall seek the assistance of two members of the Association in checking the tallies on all ballots before he announces the results. The verified report shall be made available to all members in attendance at the annual meeting and shall be published in the next issues of *The Quarterly Journal of Speech* and *The Speech Teacher*.

Section 3. If a change in the time of the annual meeting, or other exigency, makes adjustment necessary, the Administrative Council may authorize a change in the time for balloting.

Article VII

Parliamentary Authority

In the absence of any provision to the contrary in the Constitution and in the By-Laws, all business meetings of the Association, of the Administrative Council, of the Legislative Assembly, and of the Interest Groups shall be governed by the parliamentary rules and usages contained in the current edition of Robert's *Rules of Order, Revised*.

Article VIII

Quorum

Section 1. A quorum at any meeting of the Administrative Council shall be nine members, of whom a majority shall be present or past officers or editors of the Association.

Section 2. A quorum at any meeting of the Legislative Assembly shall be fifty members, of whom a majority shall be delegates selected by the ballots of the membership.

Section 3. Each Interest Group shall determine the number required for a quorum to transact its business.

Article IX

Amendments

Section 1. Amendments to these By-Laws may be initiated by a majority of the Administrative Council present and voting, by the Committee on Resolutions of the Legislative Assembly, or by any fifteen members of the Association.

Section 2. For the adoption of a proposed amendment, a majority vote of both the Administrative Council and the Legislative Assembly shall be required.

NOTICES OF INTENT TO ORGANIZE INTEREST GROUPS

The new By-Laws of the Speech Association of America contain the following provision (Article V, Section 1): "The organization of a new interest group may be initiated by a sponsoring committee of three members of the Association. After formulating a statement

of intention to organize and after obtaining the signatures of at least twelve other members of the Association, the sponsoring committee shall send a copy of the prepared statement with the list of signatures to (a) the First Vice-President in order that he may assign a place and a time prior to the convention program for forming a temporary organization, (b) the Editors of *The Quarterly Journal of Speech* and *The Speech Teacher* in order that they may publish the prepared statement with the list of signatures in the October and November issues respectively, and (c) the Executive Secretary in order that he may have an official record of the proposed interest group."

In accordance with this provision, the following statements of intention to establish temporary organizations of interest groups have been received at the office of the editor of the *QJS:*

I An Adult Speech Education Interest Group will be organized prior to the 1955 Convention Program of the Speech Association of America at a time and place to be appointed by the First Vice-President of the Association.

Sponsoring Committee: Thomas L. Dahle, James N. Holm, Earnest S. Brandenburg

Additional Signers: Halbert E. Gulley, Kenneth G. Hance, N. Edd Miller, J. H. McBurney, Max Fuller, W. E. Moore, W. Hayes Yeager, E. C. Chenoweth, D. C. Bryant, David Potter, Charles T. Estes, William S. Howell

II A Parliamentary Procedure Interest Group will be organized prior to the 1955 Convention Program of the Speech Association of America at a time and place to be appointed by the First Vice-President of the Association.

Sponsoring Committee: J. Calvin Callaghan, Alice F. Sturgis, Alan Nichols, William S. Tacey, Joseph F. O'Brien

Additional Signers: Lindsey Perkins, Thomas A. Hopkins, Lousene G. Rousseau, Wayne Brockreide, Carl A. Dallinger, Yetta G. Mitchell, John A. Oostendorp, Karl R. Wallace, Orville A. Hitchcock, Helen G. Hicks, Edward D. Shanken, David C. Phillips

III A Radio, Television, and Films Interest Group will be organized prior to the 1955 Convention Program of the Speech Association of America at a time and place to be appointed by the First Vice-President of the Association.

Sponsoring Committee: John E. Dietrich, Edward Stasheff, H. Clay Harshbarger

Additional Signers: John P. Highlander, Edgar E. Willis, Jim Bob Stephenson, Garnet R. Garrison, Barton L. Griffith, Sam Becker, Harold E. Nelson, R. T. Oliver, David C. Phillips, Marvin W. Ulmer, Donley F. Feddersen, Charles F. Hunter

IV A Rhetoric and Public Address Interest Group will be organized prior to the 1955 Convention Program of the Speech Association of America at a time and place to be appointed by the First Vice-President of the Association.

Sponsoring Committee: George V. Bohman, W. N. Brigance, Waldo W. Braden, J. Garber Drushal, Dallas C. Dickey, Lindsey S. Perkins, J. Jeffery Auer, Robert G. Gunderson, D. C. Bryant, Hollis L. White, Laura Crowell, Marie K. Hochmuth, H. L. Ewbank, Sr.

Additional Signers: A. I. Allardyce, M. P. Andersen, P. D. Bagwell, E. G. Bormann, W. L. Brembeck, K. W. Broadrick, J. C. Callaghan, L. L. Cowperthwaite, P. K. Crawford, H. J. David, F. B. Davis, R. L. DeBoer, M. L. Esch, W. C. Eubank, H. L. Ewbank, Jr., W. E. Gilman, F. W. Haberman, K. G. Hance, D. S. Hawes, H. C. Harshbarger, M. J. Holcomb, Wilbur Samuel Howell, H. L. James, T. E. Johnson, H. M. Jordan, M. Kramer, P. M. Larson, L. T. Laase, J. E. Liedman, P. E. Lull, G. M. May, M. H. Mikle, C. A. Miller, N. E. Miller, R. H. Myers, E. Murray, O. G. Ness, W. V. O'Connell, R. T. Oliver, W. B. Paul, O. L. Pence, H. G. Rahskopf, R. E. Robinson, H. Ross, T. A. Rousse, J. B. Tarver, W. Thompson, L. Thonssen, R. H. Umble, F. L. Whan, G. Walsh, K. R. Wallace, R. O. Weiss, D. Williams, J. F. Wilson, H. A. Wichelns, L. S. Winch, C. M. Wise, W. H. Yeager

V A Speech Administration Interest Group for administrative officers of Speech Departments will be organized prior to the 1955 Convention Program of the Speech Association of America at a time and place to be appointed by the First Vice-President of the Association.

Sponsoring Committee: James H. Henning, John W. Keltner, Howard L. Runion

Additional Signers: David C. Phillips, Robert T. Oliver, Wofford G. Gardner, Gordon F. Hostettler, William S. Howell, Leroy T. Laase, K. R. Wallace, Rupert L. Cortright, Roy D. Mahaffey, Milton Dickens, Horace G. Rahskopf, Theodore Hatlen

VI A Discussion and Group Methods Interest Group will be organized prior to the 1955 Convention Program of the Speech Association of America at a time and place to be appointed by the First Vice-President of the Association.

Sponsoring Committee: Carroll C. Arnold, Martin Andersen, Dean Barnlund, Henry Ewbank, Sr., Kim Giffin, Franklyn S. Haiman, Russell Jenkins, John Keltner, N. Edd Miller, Helen Schrader, William Utterback

Additional Signers: Kenneth G. Hance, James H. McBurney, Donald E. Hargis, Waldo W. Phelps, E. C. Buehler, William A. Conboy, Richard W. Wilkie, Wallace C. Fotheringham

VII A High School Discussion and Debate Interest Group will be organized prior to the 1955 Convention Program of the Speech Association of America at a time and place to be appointed by the First Vice-President of the Association.

Sponsoring Committee: R. H. Schacht, Bower Aly, Louis Clifton, William S. Howell, T. Earle Johnson, Rodney Kidd, E. R. Rankin, James Robinson, Hugh F. Seabury

Additional Signers: George L. Lewis, F. W. Lange, Robert W. Scott, Sister Annerose, O.S.B., E. E. Bradley, Bruno E. Jacob, Albert Swank, John A. Oostendorp, L. R. Kremer, Milt Dobkin, Hollis L. White, Alice Donaldson, Rupert L. Cortright, Henry L. Mueller, Lenore E. Evans, Charles A. McGlon, T. A. Rousse

REPORT OF THE COMMITTEE APPOINTED TO NOMINATE AN EDITOR FOR THE *QJS*

On June 7, 1955, the undersigned were selected by the President of the Speech Association of America to serve as a Committee to present to the Executive Council at its coming meeting in Los Angeles a nominee for the post of editor of the *QJS* for the term following that of the present editor.

In accordance with that appointment, the Committee nominates Donald C. Bryant of Washington University in Saint Louis to be editor of the *QJS* for the years 1957-1959.

Respectfully submitted,
Bower Aly
Harold F. Harding
Wilbur S. Howell, *Chairman*

NEW BOOKS IN REVIEW

LELAND M. GRIFFIN, *Editor*

IN DEFENSE OF FREEDOM

Waldo W. Braden

During the last decade national security and individual liberty have often come into conflict. The result on many occasions has been tension, indecision, and bewilderment. Impelled by the belief that freedom permits subversion and subversion threatens security, some conservatives have initiated in the public forum extreme methods which indeed seem strange to many Americans. They have popularized accusation by secret informer, by rumor, by innuendo, and by insinuation; trial by self-seeking head-line hunters, and without judge or jury; guilt by doubt and by association; punishment by character assassination and by loss of livelihood; and government by denunciation. Not to be deterred, they have bypassed long standing constitutional safeguards and have advocated severe limitations of the First and the Fifth Amendments. They have smeared those who have dared challenge or question their arguments and programs. They have made scapegoats of teachers, librarians, journalists, editors, booksellers, ministers, actors, lecturers, and public servants.

What have the liberals done? Many, apathetic or timid and hesitant or slow to act, have given away on important concerns without raising an objection. As a result there has been a paralysis of liberal thought and a swing toward silent conformity. Fortunately not all liberals have buried their heads in the sand. Within the last two years several excellent books have appeared in defense of freedom. The purpose of the present essay is to examine several of these publications.

Several books have appeared as direct answers to the efforts of Senator McCarthy and other legislative investigators. Among these are books by Elmer Davis, Henry Steele Commager, and Norman Thomas. Elmer Davis, long an outspoken defender of democratic freedoms, has written a fighting book entitled *But We Were Born Free* (Indianapolis: The Bobbs-Merrill Company, 1954). Best at discussing the nature of the problem, Davis asserts that the attacks on freedom have come from American Fascists and their sympathizers. He thinks their influence has been extended because they have found backing from persons whose "dominant surface emotion is hatred; but underlying that, besides an appalling ignorance, is fear." The McCarthys, Davis says, have exploited these attitudes in an eagerness to capture and stay in the headlines. Davis writes with a contagious fervor, but he has little to say about how to meet the Fascists. His sole answer is found in the brief exhortation, "Don't let them scare you. . . . It has shown in a dozen places that if you stand up to them you can often stop them." Here is encouragement for those who already disagree with the reactionaries, but there is little here to soothe the injuries of

those whose reputations have already been blackened by the tactics of ruthless investigators or the mouthings of Fascists.

In *Freedom, Loyalty, Dissent* (New York: The Oxford Press, 1954), a collection of six articles which previously appeared in magazines between 1947 and 1954, Henry Steele Commager seeks to present a philosophical answer to the demands for uncritical conformity. His chapter headings are as follows: "The Necessity of Freedom," "The Necessity of Experimentation," "Free Enterprise of Ideas," "Guilt by Association," and "Who Is Loyal to America?" Drawing upon his understanding of American history, he argues that experimentation and non-conformity are characteristic of the American method and therefore are a "pragmatic necessity" for our continued progress. He says, "One of the gravest dangers that confronts us today is the temptation to reject the long tradition of experimentation—the tradition of taking risks, of gambling on the intelligence, the fortitude, the virtue of the American people—and embrace instead an illusive security." The distinctive contribution of this book lies in its stirring justification of non-conformity as opposed to "fixed concepts of loyalty." Those who wish for an orthodoxy for Americans should read this little book.

In contrast to Davis and Commager, whose primary target is McCarthyism, Norman Thomas, in his book *The Test of Freedom* (New York: W. W. Norton and Company, 1954), considers the threat of both Communism and McCarthyism. He has no sympathy for liberals who would deny "the danger of the organized communist conspiracy." Although he does not believe wise the outlawry of the Communist Party or the forbidding that party to conduct open political activities, he thinks it entirely proper and necessary for the government through the F.B.I. and the courts to prevent conspiratorial activities. He further believes that Communists should not be permitted to hold sensitive offices in government or in labor unions or to teach in the schools. Following the same line of thought he would deny these privileges to Ku Kluxers and Fascists. He suggests that the avowed liberals have aided "both McCarthyism and communism by persistently minimizing the danger of communism in America and by assuming that because of the complex of ideas and actions which we sometimes call McCarthyism is bad on the whole, therefore none of its elements is necessary or even defensible. . . ."

On the other hand, Thomas is equally critical of McCarthyism and of its methods of combating subversion. But he reminds the reader that McCarthyism is not new or confined to either major party; many methods associated with the Wisconsin senator were first tried by Democrats like Martin Dies, and the Smith and McCarran Acts were passed under Democratic administrations. He says that we must "prove that neither communism nor McCarthyism is the end of the American dream." This book is less evangelistic, more analytical and more objective, than either of the other two books.

A second large category of books in defense of freedom has as its common purpose to explain the democratic heritage and to revive and to intensify faith in democratic processes. John D. Montgomery, Professor of Government at Babson's Institute, has collected a series of writings which he says give a "composite portrait of the modern mind as it is confronted with the case of Socrates and the timeless problem of

civil freedom." This symposium, entitled *The State Versus Socrates, A Case Study in Civic Freedom* (Boston: The Beacon Press, 1954), includes the writings of nineteen authors. It is organized in four parts: the first gives the background of the case; the second, the arguments for the prosecution; the third, the arguments of the defense; and the last, "the appeal to history." The editor brings into clear focus the conflict between freedom and conformity in the introductory essay, but many will find somewhat obscure the analogy between the trial of Socrates and our present tensions and fears. Nevertheless, the Socratic story is inspirational and thought-provoking at any time when freedom and authority are in conflict.

The Bill of Rights Reader (Ithaca, N. Y.: Cornell University Press, 1954), edited by Milton R. Konvitz, is designed to educate the "average educated American who is interested in the great issues and the great debates of his day." The editor has selected almost four score cases in which the Supreme Court and other high courts have ruled on questions concerning the Bill of Rights and other parts of the Constitution involving liberties. Included are both concurring and dissenting opinions. By the diversity of their opinions the jurists certainly demonstrate that there is far from complete agreement upon what should be the extent of freedom and when and under what conditions the citizen should be restrained in the exercise of his freedom. The rulings constitute eloquent refutation to those who insist upon conformity and orthodoxy. These opinions are of course the very stuff out of which evolves a growing democratic philosophy.

Edwin N. Griswold, Dean of the Harvard Law School, has performed a real service in explaining and defending the Fifth Amendment. Three of his speeches on the subject have been collected in a slender little book *The Fifth Amendment Today* (Cambridge: Harvard University Press, 1955). This book, as well as the one edited by Konvitz, could well be made required reading for students in public speaking, discussion, and debate, for these books are filled with great thoughts and superb models of argumentation.

In contrast to the previous two books planned for the more scholarly reader, William O. Douglas has prepared his *Almanac of Liberty* (Garden City, N. Y.: Doubleday and Company, 1954) for the average reader. He has selected for each day of the year an event which he considers significant in the struggle for liberty. In a page-length informal essay he explains and interprets each of the occasions, which concern great documents, amendments to the Constitution, decisions of the Supreme Court, great debates, acts of sacrifice, significant days in humanitarian reform, infamous trials, and important legislative acts. Sprinkled through these pages are the pungent personal observations of this great liberal. The book is delightful, inspirational, and informative.

Professor Martin ten Hoor, Professor of Philosophy and Dean of the College of Arts and Sciences of the University of Alabama, has collected his thoughts on the basic character of our government. His volume of essays is entitled *Freedom Limited* (University of Alabama Press, 1954). ten Hoor discusses the ends of government, the settlement of conflicts, the role of the representative, the method of compromise, the rights of the majority and of the minority, democratic virtues and weaknesses, and the future of democracy. This excellent book contains a refreshing review of the principles which democratic phi-

losophers have considered earlier at length. In a clear style the writer has made these principles readily available to the reader.

Censorship is the hand maiden of conformity. The conservative has often attempted to remove what he considers obscene and dangerous from the reach of what he considers a gullible public. The present is no exception. The library, the theatre, the motion picture, radio, and television have felt the ugly hand of censorship. Disturbed by threats of book burning and book banning, the Committee on Intellectual Freedom of the American Library Association called a conference of librarians to discuss the role of the library in a free society. In addition to librarians the Committee invited as speakers Julian Boyd, Allen Barth, Harwood Childs, Donald S. Klopfer, Lester Markel, and Merle Miller. The proceedings of the Conference are published in a paper-backed book entitled *Freedom of Communication* (Chicago: American Library Association, 1954). In general the speakers agreed upon four propositions: that freedom and responsibility go hand in hand, that freedom of communication is essential in a free society, that libraries are an integral part of free communication, and that censorship of any of the means of free communication is a corrupting influence. The librarians could not find an answer to the problem of how to handle books containing "disguised propaganda."

In an entirely different vein from the previous two categories of books is Walter Lippmann's *The Public Philosophy* (Boston: Atlantic-Little, Brown and Company, 1955). This book, broad and provocative in its analysis, attempts to understand the crosscurrents which trouble western democracies. Attempting to see beyond Fascists, Communists, senatorial investigators, and chauvinistic patroits, Lippmann seeks to ferret out what he believes to be the source of our difficulties. He says that the western democracies "are a declining power in human affairs" because of "a derangement of the function of their government which disables them in coping with the mounting disorder." He analyzes the problem as follows. Western democracies, faced with ever more complex problems, have been unable to act intelligently because mass opinion, motivated by selfish greed, has been unwilling or unable to act in the "public interest." In a word, mass opinion has not been guided by "the public philosophy" which earlier motivated the enlightened democratic philosophers. The result, says Lippmann, is that "the power of the executive has become enfeebled often to the verge of impotence, by the pressure of the representative assembly and of mass opinions."

Lippmann argues that the answer is a return to "a public philosophy," founded upon the natural laws which have evolved out of centuries of experience. He is not too specific as to the tenets of this philosophy. The task of restoration rests upon the philosophers, who are "the teachers of teachers." In turn the teachers, thoroughly imbued with this philosophy, must impart it to the future leaders. Lippmann makes a powerful plea for an aroused public morality and for a renaissance of our democratic heritage.

The casual reader may gain the impression that Lippmann has little faith in "the people." A more critical look will reveal that in spite of his doubts about "mass opinion," Lippmann is arguing for the traditional concept of a representative democracy under a strong constitution and an abiding

morality. He argues for an independent executive, capable of making judgments which may not be immediately popular but which are in "the public interest." Although the reader may disagree with the analysis, he is sure to be stimulated to do some serious thinking about democratic society.

This discussion has by no means reviewed all of the significant books which have appeared in defense of freedom. The complete list is long. The objective of the present review has been to consider representative samples of what is available.

Although the approaches of these books vary considerably, they all contain the common theme, stated or implied, that our liberties are abused because many of us have forgotten or have ignored the philosophy which undergirds democratic society. When faced with doubts and challenges, the citizen has lacked courage and insight. In a word, "the fault is not in our stars, but in ourselves that we are underlings." These authors insist that through a rededication of ourselves to the great democratic ideal, we can answer both the critics on the right and the enemies on the left.

Likewise many of these books share a common fault. In their eagerness to denounce Fascists, Communists, anti-intellectuals and McCarthyites, they forget to present a constructive program. Perhaps the need today is for less evangelism and for more courage and creativity. Perhaps these writers have spent too much time on refutation and too little time on constructive argument.

BOOKS REVIEWED

Freedom, Loyalty, Dissent. By Henry Steele Commager. New York: Oxford University Press, 1954; pp. 155. $2.50.

Freedom of Communication. Edited by William Dix and Paul Bixler. Chicago: American Library Association, 1954; pp. 142. $4.00.

An Almanac of Liberty. By William O. Douglas. Garden City, N. Y.: Doubleday and Company, 1954; pp. xx+409. $5.50.

But We Were Born Free. By Elmer Davis. Indianapolis: The Bobbs-Merrill Company, 1954; pp. ix+229. $2.75.

The Fifth Amendment Today. By Edwin N. Griswold. Cambridge, Mass.: Harvard University Press, 1955; pp. vii+82. $2.00.

Bill of Rights Reader, Leading Constitutional Cases. Edited by Milton R. Konvitz. Ithaca, New York: Cornell University Press, 1954; pp. xix+591. $6.50.

The State Versus Socrates, A Case Study in Civic Freedom. Edited by John Montgomery. Boston: The Beacon Press, 1954; pp. vii+247. $3.50.

The Public Philosophy. By Walter Lippmann. Boston: Atlantic-Little, Brown, and Company, 1955; pp. xiii+189. $3.50.

Freedom Limited, An Essay on Democracy. By Marten ten Hoor. University, Alabama: University of Alabama Press, 1954; pp. ix+220. $3.50.

The Test of Freedom. By Norman Thomas. New York: W. W. Norton and Company, Inc., 1954; pp. 211. $3.00.

YANKEE REFORMERS IN THE URBAN AGE. By Arthur Mann. Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1954; pp. 314. $5.00.

In the three decades before the Civil War, Boston and its satellite towns were the acknowledged center of all kinds of reform activities. Emerson observed wryly that a person could hardly expect to walk down a street without being buttonholed by some reformer and asked to examine his blueprint for Utopia. The ranks of reformers were filled by cranks and by people of large ideas and principles. Among those counting for much was Wendell Phillips, whose career bridged the pre-war and the post-war eras. Phillips' death in 1884 seemed to signalize the passing of reform, that Boston's flame of idealism had expired.

Arthur Mann begs to differ with the notion of a tradition that was broken. *Yankee Reformers* refutes the accusation that the Hub City fell from liberal grace in the final decades of the nineteenth century. In the new America, Boston was perplexed and harried by the same problems and contradictions that bedeviled other cities—concentrated wealth cheek-by-jowl with poverty, mansions and slums, booms and busts, machine politics, making shambles of democratic idealism. Fashionable Boston shrugged its shoulders; its more thoughtful members disavowed a belief in progress and substituted a kind of gloomy determinism for it. Although this analysis is

true as far as it goes, Mann insists it does not go far enough. If negligence and irresponsibility were widespread, it should not be forgotten that this chaotic industrial era also produced a generation of reformers who drew inspiration from a past generation.

Reformers of the eighties and nineties emerged from various religious, ethnic, and occupational groups. John Boyle O'Reilly was a Roman Catholic and an ex-Fenian. He addressed himself to the sores of Western society through novels, poetry, the lecture platform, and his newspaper, the *Pilot*. There was Rabbi Solomon Schindler, an exponent of modern Judaism and the socialistic ideas of Bellamy's "Nationalism." But the main drive for reform came from native New England stock despite the fact that this stock was now numerically submerged (newcomers outnumbered them in the ratio of three to one). Their ranks were augmented by other native Americans with special affinities for Boston, men such as Hamlin Garland.

Most of the reformers were "Intellectuals." Some were clergymen of a social gospel persuasion, such as W. D. P. Bliss and Nicholas Paine Gilman. Some belonged to the academic world, such as William Jewett Tucker and Frank Parsons. Editors and writers were represented by Benjamin O. Flower, Edwin D. Mead, Edward Bellamy, Hamlin Garland, and others. But reform also drew from outside the ranks of the professional opinion makers—particularly from laborers and women.

Most of the reformers were meliorists and moderates. The few radicals among them were disposed toward socialism or anarchism. The majority accepted existing institutions and were prepared to work through them for the purpose of making social and economic practices conform to inherited religious ideals. They advanced evolutionary theories of social progress. They fashioned programs designed to promote enlightment, co-operation, philanthropy, and piecemeal change. They expressed their views in books, pamphlets, articles, sermons, and lectures. The amount of surviving material suggests that they were indeed articulate.

Although Mann proves that there was continuity between Boston's pre-war and post-war reform activities, he appears to overlook or to disregard some qualitative differences—differences of attitude, temper, and approach to problems. The pre-war reformers tended to take a relatively uncomplicated view of external arrangements. For them the solutions to social problems hinged largely upon perception of correct moral choice and an awakened conscience. Hence, their thinking and activities often assumed a millenial cast. And they tended to be crisis—talkers as well as to be crisis—thinkers. Old timers spoke with righteousness, assurance, and a ring of urgency that could not be dismissed lightly by their audiences.

The new generation of reformers had to cope with unfamiliar problems arising from their burgeoning urban-industrial civilization. They were forced to evolve an adequate framework of social thought by which to interpret their world. Hence, analysis and exposition tended to be characteristic of their discourse, with due regard for exceptions. The new reformers did not eschew moral injunctions, although by contrast with their predecessors they were more soberly conscious of the complexity of the problems they dealt with. But the new reformers also turned out to be academic and more pallid public speakers. This fact may help to explain their relative obscurity. In any event, Mr. Mann makes these Yankee reformers live once again in a book that is readable and a model in historical research.

ERNEST J. WRAGE,
Northwestern University

DANIEL WEBSTER AND THE RISE OF NATIONAL CONSERVATISM. By Richard N. Current. Boston: Little, Brown and Company, 1955; pp. xi+215. $3.00.

Movements need gods for their growth; and the author of the present volume, seventh in the Library of American Biography series, has generously undertaken to provide the New Conservatives with the substance of a god. "After more than a century," Professor Current writes in the final paragraph of his study, "many of Webster's speeches on public issues, with only a word changed here and there, would have served conservative politicians admirably in speaking on the issues of their time. But these politicians seldom quoted Webster or even mentioned him. He was the forgotten man of American conservatism." Politicians aside, it is certainly true that the New Conservatives—eager as they are to find new gods and revive old ones—have been sparing in their references to the godlike Daniel. It is not likely, however, that they will find in Professor Current's attempt at apotheosis sufficient cause for the elevation of Webster to even the poorest room in the conservative Valhalla.

To Yancey's charge that Webster was a man of two characters, "the 'God-like' and the 'Hell-like'—the 'God-like Daniel' and *'Black Dan'*," Current notes that Webster did not reply. Nor does Professor Current. Yet in presenting his version of the sweep of Webster's life—from the New Hampshire boy who "had been happy while evading the chores of the family farm," to the politician who "came more and more to crave money, as an addict craves the drug," to the retired Marshfield squire, who, surrounded by his "retinue of servants" and his "wealthy cronies from Boston or New York," expressed his "conventional views of personal morality" and expounded "his equally conventional religious opinions"—the biographer manages to convey his impression of a character considerably more dark than divine.

Thus, here is a Webster who expresses his chief reaction to victory in the Dartmouth College case in a joyful letter to his brother: "All is safe." "All was safe indeed," Professor Current comments darkly, "for corporation investors fearing legislative interference with their pursuit of profits." Here is a Webster whose success in the debate with Hayne convinces him that "the unionist role was now the one to play." Here is a Webster whose speeches in connection with the Bank were "harangues," "tirades"; a Webster whose resolution concerning the Specie Circular could move the diarist Hone to exult, "Verily, Wall Street rejoiceth!"; a Webster who assumes that "What was good for the businessman of Boston and Philadelphia and New York . . . was good for everybody, rich and poor, North and South." Here is a Webster who becomes the "Whig rabble-rouser" in the campaign of 1840, guilty of deplorable "campaign tactics," though inclined to resist his party's "demagogic use of military heroes." Here is a Webster who "with seventeen thousand dollars of State Department secret-service funds at his disposal, . . . hired F.O.J. ("Fog") Smith—an unscrupulous adventurer in journalism, business, politics, and love" to influence the Democratic press in Maine in favor of Webster's negotiations with Ashburton. And yet, withal, here is a Webster who suffers unjust castigation at the hands of "'the good gray poet' John Greenleaf Whittier" [sic] and other antislavery people who had "hoped that he would stand for the cause of liberty." For on the Seventh of March Webster remained what he had always been, "a strict legalist and constitutionalist," loyal to "the desires of his wealthy friends and the dictates of his own ambition," true as ever to the ruling axiom of his political life: "Power follows property."

In a final chapter, "Posterity, Its Judgment," Current remarks that "Webster's national conservatism, a response to the political needs of the business community in the first half of the nineteenth century contained much to serve the needs of business in the second half of the twentieth century." And the business community of that later century, he adds, "as a whole pursued the way of Webster. . . ." For like Webster, they "favored various forms of government aid to corporate enterprise, though they pretended to believe in the separation of government and business, while he renounced the whole doctrine of *laissez faire*. Like him, they generally denied the existence, in America, of discernible class lines. . . . Like Webster, later businessmen and business politicians assumed that their interest was a general interest, that what helped business helped everybody. Like him, they identified their program with the American way and condemned that of their opponents as un-American. Like him, many though by no means all resisted war and the postwar expedient of winning presidential elections with military heroes."

In the same final chapter, Current notes that Webster often "applied the word *conservative* to his position, and when politics required him to use *democratic* or *democracy*, he defined those words to fit his conservative proclivities." One may suppose that a historian of liberal proclivities might, in a reverse sort of way, do much the same thing. It is interesting to note, at any rate, that Webster's latest biographer, in his "Note on the Sources," has found that "both Parrington and Schlesinger provide valuable insights" for the student of Black Daniel's conservatism.

LELAND M. GRIFFIN,
Boston University

CALL TO GREATNESS. By Adlai E. Stevenson. New York: Harper & Brothers, 1954; pp. 111. $2.25.

HOW WE DRAFTED ADLAI STEVENSON. By Walter Johnson. New York: Alfred A. Knopf, 1955; pp. 172. $2.75.

"It may fairly be doubted," wrote Archbishop Whately in the Introduction to his *Rhetoric*, "*whether a first-rate man can be a first-rate orator.*" To speak *perfectly well*, thought Whately, one must feel that he has got to the *bottom* of the subject. First-rate men rarely have this feeling.

Call to Greatness is a collection of three essays based upon speeches Stevenson gave at Harvard University in the Edwin Lawrence Godkin lectureship on the theme used since 1903, "The Essentials of Free Government and the Duties of the Citizen." Stevenson's specific theme was "A Troubled World"—a subject more descriptive of his deliberations, and without the unfortunate ambiguity of the book's title.

After his defeat for the Presidency in 1952, Stevenson toured the world studying the varying conditions of man's individual and social existence. The book sets forth his reasoned program of foreign policy: vigorous friendship for democracy; militant opposition to communism; willingness to compromise on incidentals of detail; understanding and flexibility as opposed to self-righteousness and intransigence.

The book is not a collection of speeches in the sense that *Major Campaign Speeches* was a compilation of what he had actually said. Evidently unwilling to tarnish his text with those witticisms and audience touches for which he is famous, Stevenson restricts to his Foreword such occasional remarks as "Via ovicapitum dura est—the way of the egghead is hard." Nor is the text so eloquent as his *Speeches*. In the campaign of 1952, Stevenson was jostled out of his introspection and humility to real calls for greatness. This book contains the deliberations of a first-class man who evidently does not feel that he has quite got to the bottom of the international complex.

"What fates impose, that men must needs abide." In *How We Drafted Adlai Stevenson*, Walter Johnson, University of Chicago historian and co-chairman of the Draft Stevenson Committee, tells his story of how the Illinois Governor was conscripted into the Presidential candidacy in 1952. Jacob Arvey of Chicago and David Lawrence of Pittsburgh might tell the story differently. But Professor Johnson gives his account, with the magic of behind-the-scenes reporting. There is no analysis, no claim to valor or blame, no inter-relation; the narration is clear and unilateral.

If it is one man's view of a dramatic occasion, it is one full of persuasion, individual and generic. President Truman declined to take the last opportunity a President shall ever have for a third term, and refused to run. He also refused headship prerogative, and declined to name his successor on the ticket. The heir apparent, the Vice-President, popular but aging Alben Barkley, withdrew when he was told he would not get labor's support because of his years. Five major candidates and six minor aspirants remained. No one had a majority of the delegates' votes. It was an "open" convention, to be decided not on contests for seating of rival delegations, as in the Eisenhower-Taft Republican contest, but by public pressure for the "best" candidate. Since the nominee had to run against the magic name of "Ike," the best was none too good.

Into this milieu came the "amateurs," the "do-gooders," the "egg-heads," who had but one passion, to select the man who had most to offer for good government. The Draft Stevenson group were without party co-operation, without the financial support of any special interests, even without the counsel or consent of their candidate. By February they were at work, and at convention time in July they had set up headquarters in the Conrad Hilton Hotel. They scrounged for money to supply buttons and throw-aways, and carried on in fine conviction. For all the incidentals needed to get a nominee selected, for room rent and placards and soda pop, they collected and expended a total of less than $20,000.00. But by innocence and moral suasion, they marshaled a solid core of unpledged delegates. And when Stevenson, as Governor of the host state, gave what was to have been a welcoming address but was in reality confirmation of his "call," they became a directing force of destiny. This is the story that is told.

Reluctant as he was to run for the Presidency, Stevenson bore no grudge toward Walter Johnson and the amateurs of the Draft Committee. In fact, *Call To Greatness* is dedicated to Johnson and three others who accompanied Stevenson on his world tour. He accepted his fate and tried to live up to it.

The draft Stevenson story adds a bit of personal detail to a dramatic political interlude. It confirms the fact that Stevenson was not merely coy, but had a genuine conviction that his mission was to run for re-election as Governor. He did not even visit the Draft headquarters until after his nomination. And even then he came in irony. He told a *Chicago Tribune* reporter: "I came to rebuke them for doing such a non-professional job in such a professional way." (p. 163). The book leaves unanswered, however, a major question. Were Stevenson's strong, innate convictions that he should not run for the Presidency in 1952 essentially correct? Although he did not carry his own state, he undoubtedly could have been

re-elected Governor. Had that occurred, the situation in 1956 might be a bit different. Amateurs, professionals, and the unknown direct the fates. But an ability to speak intelligently is said to have an influence upon them.

RICHARD MURPHY,
University of Illinois

YOUNG SAM JOHNSON. By James L. Clifford. New York: McGraw-Hill Book Co., 1955; pp. 377. $5.75.

DR. JOHNSON'S DICTIONARY. By James H. Sledd and Gwin J. Kolb. Chicago: The University of Chicago Press, 1955; pp. 256. $5.00.

Professor James L. Clifford, of Columbia, has written a book which is the culmination of a long and complex history of Johnson scholarship. Not a culmination only, but a beginning, for this new landmark in eighteenth-century literary studies, comparable to Chauncey B. Tinker's *Young Boswell* of over thirty years ago, comes just at a time when announcement is made of a long-awaited edition (the first since 1825) of Johnson's works, to be brought out by the Yale University Press. Professor Clifford is one of the supervising committee for this new edition and is editor of the *Johnsonian News Letter*, along with his many other Johnsonian activities.

As a lover of straightforward, factual biography, Johnson himself would be pleased with this account of his early years. He would be astounded at the amount of information diligent research has revealed—details that had for so long seemed lost. Professor Clifford gives careful documentation for his many sources in the notes at the end of the volume. Subtly interwoven are the details of Johnson's life with the background of places, times, and persons so closely associated with Johnson. From his boyhood in Lichfield, through his school years at Stourbridge and Oxford, the first half of the book, "Lichfield and the Midlands," brings us to his marriage to a widow twenty years older than himself. The second half of the biography, "London," shows his early struggles as a hack writer for Edward Cave's *Gentleman's Magazine*, his life among London cronies, and his numerous tribulations as husband and poverty-stricken drudge. Appropriately, Professor Clifford ends his tale in 1749, when for the first time, one of Johnson's works was published with his name on the title page: his most famous poem, *The Vanity of Human Wishes*. This "symbolized his emergence as an author. His days as an unknown, anonymous hack were over. It was also a summation of his ripened philosophy of life. By the beginning of his fortieth year his character was fully formed, his convictions settled."

Professor Clifford makes it clear in his Preface that he is not giving us another "modern psychological interpretation" of Johnson. Without being overbearing, he has included sound judgments based upon remarkably extensive knowledge. He is able to interpret "motives and tensions" in non-technical terms for the real interest of the average reader. He is able to correct certain long-held misconceptions, such as that Johnson suffered from abject poverty all the while he was at Oxford, or that Johnson's sentimental reflections on his "dear Tetty" in later years give a true picture of their marriage. With his judgments based firmly on factual evidence and with his few and carefully chosen conjectures, always clearly indicated, Professor Clifford has gathered together into a readable tale the results of years of ardent biographical research by many Johnson scholars.

One good example of his method is to be found in Chapter XIV, which includes a discussion of Johnson's early revising and later composing of Parliamentary Debates, in the early 1740's, a time when Sir Robert Walpole was being toppled from his long-held position as Prime Minister. Since no reporters were allowed in Parliament, the journals resorted to various disguises and Johnson's "Debates in the Senate of Lilliput" became one of the best-known features of the *Gentleman's Magazine*. As Professor Clifford points out, although some have "claimed to find them model speeches, worthy of comparison to those of Demosthenes and Cicero . . . basically they have little oratorical quality." In his literary career, however, they turn out to be "an important milestone in the maturing of Johnson's ideas."

Young Sam Johnson is an admirable prologue to Boswell's *Life*. Boswell, who did not meet Johnson until fourteen years after the time when this book ends, who was only an eight-year-old boy in Scotland in 1749, devotes only a few brief pages to these early years of Johnson's life. Professor Clifford knows of Johnson's early years what Boswell dreamed of knowing. Boswell, of course, is always supreme as the recorder of inimitable conversation—and it is not likely that any biographer will ever surpass him in this—but Professor Clifford has presented to us the man who becomes Boswell's glorious subject.

Not so much for the common reader, as the authors coyly suggest, is *Dr. Johnson's Dictionary* by James H. Sledd and Gwin J. Kolb. They have chronicled the history of the great dictionary (this study is published on the occasion of the two hundredth anniversary of the first appearance of the dictionary) in five "Essays in the Biography of a Book." The reader of *Young Sam Johnson* will come prepared for this discussion of the lexicographical tradition, of the detailed history of various editions, and of Johnson's relations with the Earl of Chesterfield, because Professor Clifford takes leave of Johnson in the midst of his dictionary labors. The student of language and lexicography will find *Dr. Johnson's Dictionary* an informative history of a great book.

Both of these books—fine additions to the growing body of scholarly studies on Johnson—are handsomely printed. Especially worth noting are the title-page and frontispiece of *Dr. Johnson's Dictionary* and the sixteen illustrations and end-paper map of Lichfield in Johnson's time in *Young Sam Johnson*. As is so often the case in scholarly publications such as these, we may pay tribute, along with the authors of these two books, to the aid of the Guggenheim Foundation.

DONALD J. WINSLOW,
Boston University

GLADSTONE: A BIOGRAPHY. By Sir Philip Magnus. New York: E. P. Dutton & Co., 1954; pp. xiv+482. $6.75.

William Ewart Gladstone's papers occupy 750 volumes on the shelves of the British Museum and some 50,000 remain in his library at Hawarden Castle. As Magnus modestly remarks, "Almost all figures of note among Gladstone's contemporaries are represented among his 12,000 correspondents.

In addition, Magnus has had access to some peripheral material denied to Lord Morley (whose monumental *Life of Gladstone* appeared in 1903), notably the diary of Sir Edward Hamilton, Gladstone's secretary, which will not be available for general inspection until 1956. He has also had, obviously, the further advantage of standing at a greater distance from his subject. "The years which have . . . allowed the lava of controversy to cool and harden into history," Magnus writes in his Introduction, "have suggested a new scale and a new relation, which it has been my purpose to provide." This he has done competently, even brilliantly, judged by traditional standards for biography.

It would be patently unfair to single Magnus out for shortcomings which are common to almost all traditionally-written biographies of men whose public life depended largely upon their speechmaking. But the observation is fair that the rhetorically-oriented reader will be disappointed here—as he has often been disappointed before—with an author's failure to come to grips with the central activity of his subject's career.

Although it is reasonable to suppose that Magnus read the 15,000 columns of Gladstone's speeches in the *Hansard*, his book gives scant evidence of it. As competently as he has delineated Gladstone the man and the political figure, his account of Gladstone the parliamentary debater and the public speaker is composed at best of intuitive guesses which are not very profound or very convincing: "The outstanding feature of Gladstone's oratory was the way in which it was adapted to its audience"; "He combined in an unusual degree the arts of exposition and debate"; "He had an unerring instinct for any weak points in an opponent's argument, and he would swoop upon them, like a hawk." These observations, which could be applied with equal accuracy to at least a dozen of Gladstone's contemporaries in the House, are never developed, and rarely does the author quote from the speeches even for the purpose of exhibiting their flavor.

Nor does he attempt to explain how Gladstone accomplished the feats of persuasion which he seems content merely to describe. Of Gladstone's Budget speech of 1853, for instance, in which he asked the House to prolong the intensely unpopular income tax, Magnus writes:

> He thereby, for the first time, incurred the hostility and distrust of the upper classes. The whole Cabinet opposed him when he announced his intention, but he had worked fourteen hours a day at his Budget, and his determination carried the day. He forced it through the Cabinet, and through the House.

As Magnus should know, hard work and determination alone cannot account for acceptance of measures in the House, and he apparently feels no necessity to inquire for the real explanation even though such an excursion into Gladstone's mind and the mind of his audience could be richly rewarding.

Granted that this sort of inquiry into all of Gladstone's debating during the sixty years

that he sat in the House of Commons would be as formidable a task as exploring a mountain range and that no one person should be expected to do it well. But the pity is that Magnus, who at least has been over the terrain, could not do it at all. It is an undertaking that may have to wait until the Gladstone papers are published, for the materials are in England and apparently all the trained explorers are in this country.

Magnus has written half a biography, the half the biographers usually write, and to it other reviewers' adjectives—"fascinating," "impressive," "searching," "authoritative"—with justice apply.

CHARLES DANIEL SMITH,
Syracuse University

SWIFT'S RHETORICAL ART: A STUDY IN STRUCTURE AND MEANING. By Martin Price. New Haven: Yale University Press, 1953; pp. iv+115. $3.75.

The appearance of this book about the author of *Gulliver's Travels* and *A Tale of a Tub* may be interesting chiefly because it demonstrates a growing interest on the part of literary scholars in the rhetorical problems of the seventeenth and eighteenth centuries. Taken together with recent articles about John Dryden's use of classical rhetoric and Alexander Pope's use of *dispositio*, it might be taken as a sign that the attention long paid to Renaissance rhetoric will now be extended to the later period.

The thesis of the volume is that Swift's "strong sense of design"—what Price calls his "rhetoric"—saved Swift from a career of mere literary mischief through word-play. Despite the book's subtitle, the author limits himself almost entirely to a discussion of Style, and seldom handles the structure of any rhetorical units larger than a paragraph. He comes to the somewhat unsurprising conclusion that the talented Swift consciously planned to write in the way that he did write; his "rhetoric," then, was the consciously-planned pattern he employed.

Students of post-Baconian rhetoric may be interested in the two opening chapters, in which Price treats the seventeenth-century attacks on rhetoric and the "new" rhetoric which followed. Bacon is likened to Plato in his distrust of Imagination in rhetoric, and the objections of scientists like Boyle are mentioned briefly; Swift himself took a part in the attacks on metaphor and similitude, asserting that St. Paul's allegories were "figures of Grecian eloquence" which should not be made the basis of doctrine.

A six-page treatment of Swift's sermons, which were generally in the new "low" style, concludes with the statement that there was a definite "shaping force" beneath the surface of the low style, even though it patently avoided expansive imagery, analogical terms, and elaborate schemes and tropes. The "reversals" of Wit, as well as the antitheses of the older rhetoric, appear even in the new low style. Swift's use of what C. L. Stevenson has called "persuasive definition" is also treated in this section. Other portions of the book, which treat such matters as irony, true versus false wit, and common themes, may be of more interest to students of literary history.

The book is written in an obscure style, without precise definition of terms. Price's method usually consists of quoting a passage from Swift, explaining what Swift meant in the passage, and then pointing out how Swift's choice of words was exactly suited to convey that meaning. Thus the volume suffers from a high degree of subjectivity, and becomes ultimately no more than an *explication de texte* in which the author's personal opinion is the only new element.

JAMES J. MURPHY,
Stanford University

GREAT VOICES OF THE REFORMATION. By Harry Emerson Fosdick. New York: Random House, 1952; pp. xxx+516. $2.45.

This anthology is much more than another Scotch-tape and scissors operation, of which the reading public is provided with a surplus today. The historical interpretations which Dr. Fosdick has written are extremely helpful to the student of religious movements, and the brief sketches of the lives of the reformers represented are well suited to the needs of the lay reader.

The Introduction manages, in thirteen short pages, to present an overview of the conditions which gave rise to the reformation, concomitant movements in politics, and to set the stage for the drama in which the famous reformers are the actors. This passage may prove unsatisfactory to a professional student of history, politics, or theology; but it is not superficial, and is certain to be of help to other than professional specialists. The same is true of the interpretative essays on the contribution of each of the reformers represented. The his-

torical and interpretative passages by the anthologist are in themselves enough to make the book worth owning.

The selections presented are designed to show the development of the principal tenets of the reformed theology. The battle between the reformers and the Church of Rome is most vividly reproduced by the extracts from the writings of the reforming theologians. The reader can see the turbulent evolution of the reformed creed, and comes to have a fuller understanding of the conditions which called it forth.

The creed, yes; but the rhetorical method by which it was promulgated? Only in part. The title "Voices" is indeed a figurative one. Scarcely a sermon is included. This seems most unfortunate in the cases of men such as Wesley. The student of rhetoric can, of course, learn much from a study of tracts and manifestoes; but it does not seem too much to expect that oral presentations should find some small place in a collection of works by such preachers, collected by a great preacher of our time. An even greater disappointment is the almost total absence, in the otherwise fine interpretative passages by the collator, of any attention to the argumentative method of the reformers. Since sermons are not represented, the absence of attention to homiletic practice is not strange; but some comment on the method of refutation and constructive argument would be welcomed by the readers of this journal.

This book will be useful as background reading for students of homiletics. It could also be used as a source-book of specimens for analysis in classes in argumentation. A teacher will look long and far before finding a better example of refutation, invective, and the use of an extended analogy as the basic pattern for an attack on an opposing creed than is to be found in Luther's "Address to the Christian Nobility." This reviewer has found that students can be interested in theological arguments, and can learn some techniques from such classics as are presented in this book.

CLARENCE S. ANGELL,
Princeton University

ASPECTS OF LANGUAGE. By William J. Entwistle. London: Faber and Faber, 1954; pp. ix+370. $8.00.

One wonders why this book was offered to the *QJS* for review. To be sure our material is language and nothing about language is alien to our interest—much more so than many of us are willing to let ourselves acknowledge in an efficient way. But what we are likely to get out of thumbing through this particular book, which I recommend, is not so much information on linguistic structure as awareness of the scope of sheer learning possible for a scholar in the field of language. The greatest of the elder statesmen in our field, Winans, could not produce a work displaying so much learning simply because the learning is not there, or if it is it has not been made available in an "endless flow of new literature . . . on the topic." Herein may be an explanation of the notorious fact that our colleagues in fields where an Entwistle is possible, however willing to look upon work in our field as academically necessary and respectable, do not find us learned in their sense of the term.

This is a posthumous work and shows the deficiencies of not having been seen through the press by the author. The conspicuous repetitions and minor inconsistencies and some obvious inaccuracies, which an author would have caught in proof if not in final manuscript, are left standing. As compensation one has the feeling of listening to a learned man talking, always with the illuminating example at hand from however obscure a language if not always with systematic completeness. There is also the felicitous turn of phrase: "Language is more wonderful than linguistics." "Society [in England], which values diamonds above coal and ennobles the distiller rather than the milkman, leaves the linguist unrewarded for his practical services and unknown in his science." "It is not in the interest of speakers that language should change; but it does." "When a language is dissected on the philologist's table, the patient dies. "It is quite possible that literacy has encouraged, by giving cover to, greater spoken irregularities than are commonly encountered in the speech of illiterate communities." It is a reminiscent rather than a pioneering work, not dominated by, although not completely ignoring or rejecting, the newest theories of structural linguistics. There are several language maps. No bibliography, although somewhat haphazard documentation throughout. An incomplete index.

The principal purpose of the book, "to find some way of commending as reasonable" to some people "language constructed on systems so very unlike those of their own mother-tongue," is amply and impressively fulfilled.

LEE S. HULTZÉN,
University of Illinois

STUDIES IN MOTIVATION. Selected and Edited by David C. McClelland. New York: Appleton-Century-Crofts, Inc., 1955; pp. xi+552. $6.00.

Professor McClelland states the objective of this book in his Preface: "In short, the book represents an attempt to gather together a sampling of all the facts about motivation, rather than just those facts which are relevant to a particular theoretical position." Later in the same paragraph he adds: "The student who is introduced to all the various approaches to motivation may feel at the end of the course a sense of confusion or a lack of theoretical integration, but he may also feel what is more important—that behavioral scientists are making headway in their scrutiny of human motives and that the field is a growing one which promises significant contributions to psychological knowledge."

Certainly a great many facts, as well as interpretations, theories, and opinions, concerning motivation "up and down the phylogenetic scale" are presented. Often a reader has the privilege of finding opposing approaches to the same problem represented in adjacent papers. Essays on literature and other broad cultural indicators and determinants of motivation have as bedfellows reports of narrow, specialized laboratory studies concentrating upon simple behavior patterns of humans or sub-humans as these are directly modified by changing motivations. The volume is an extended collection of fragments. Read a single study or two and you will feel that the bits of information are too small to be significant, but after you sample all sections of the book I am sure you will agree that the selection is impressive in its cumulative effect.

We who are concerned with public address, and in particular with persuasion, are necessarily preoccupied with problems of motivation. We should like to replace at least some of our speculative theorizing about the motives of people with results of objective research. *Studies in Motivation* will not do the job for us but it is a substantial step in the right direction. Results of most of the studies have only tentative implications to the rhetoric of influence, but some are breathtaking in the possibilities they suggest. The senior college or graduate student of speech, at least the superior one, may find that this book widens his horizons and involves him in a new and challenging interest that is unmatched in his college experience.

The four divisions of the book indicate the several disciplines contributing to its content: "Psychodynamics," "Biological Origins of Motives," "Social Origins of Motives and Values," and "The Effects of Motivation on Behavior." Main stress in Parts One through Three is on backgrounding the human motive and placing it in a social context. These sections will contribute some depth of understanding to a study of motivational problems in speaking. Part Four includes several studies bearing directly upon important items in the theory of persuasion, e.g., the Cronbach and Davis study, "Belief and Desire in Wartime" (extending and revising Lund's well-known experiment) and the Jeanne and Jack Block report, "An Interpersonal Experiment on Reactions to Authority." And for the student of persuasion who would be prepared for the unusual specific audience there is the study reported by Irving Hecht: "The Difference in Goal Striving Behavior between Peptic Ulcer and Ulcerative Colitis Patients as Evaluated by Psychological Techniques."

The author has not only collected the work of others; he is sole or coauthor of four of fifty entries. His "Notes for a Revised Theory of Motivation" and Harry Harlow's "Mice, Monkeys, Men and Motives" are of special interest to the reader studying theories of the origins of motives.

Of high interest to the student of contemporary rhetoric are the several essays dealing with the impact of varying cultural patterns upon motivation. The brief Parsons' article, "Motivation of Business and Professional Activities," and the extended analysis of Jewish cultural determinants of motivation in Zborowski's "The Children of the Covenant," are recommended as thought-provoking reading.

The student of persuasion should understand that human motivation is complicated; that, as Professor McClelland reminds us, its study is in its infancy; and that a great many varied efforts are in progress to collect information that will help us, inch by inch, to push back the veil. Students should be assigned relatively few of the fifty articles, and those should be carefully selected to relate to other study. As a reference for teachers of rhetoric, public address, discussion and persuasion, *Studies in Motivation* is a reservoir capable of supplying insight into many particular problems of motivation.

WILLIAM S. HOWELL,
University of Minnesota

INTRODUCTION TO SPEECH. By Charles T. Brown. Boston: Houghton, Mifflin Company, 1955; pp. xii+458. $4.25.

This book is designed to be used as a text for a year's course in public speaking. It is made up of five parts: "The Nature of Speech and How We Learn It," "Speech and Thinking," "Some Speech Situations," "The Mechanics of Speech," and "Speech and Personality."

Each of the twenty-one chapters ends with questions for study and discussion and suggestions and assignments. Throughout the volume are suggestive and enlightening drawings (by Abner Dean) as well as many charts and graphs. There is, likewise, considerable documentation, including helpful and illuminating references to doctoral dissertations. The book is written in a lively and interesting style; the beginning student is led along by easy, almost imperceptible stages to the point where he will be able to take his place competently on the speech platform. The numerous references to and samples of student and other speeches that Professor Brown offers will surely prove of invaluable assistance to speakers.

There is a good deal more here than can readily fit into the average two-semester course, but many instructors will welcome the really broad coverage which the book affords. Professor Brown can be assured that his is a work indeed well done.

THEODORE G. EHRSAM,
New York University

SPEECH, DEBATE, DRAMA IN CONTESTS AND FESTIVALS. By William S. Howell, Donald K. Smith, and David W. Thompson. Minneapolis: The Minnesota State High School League, 1953; pp. 96. $1.00.

In the Preface the authors indicate their objective as description of performance standards for speech contests through examination of educational aims most logical to these contests. There may be disagreement with what are presented as educational objectives of speech contests, but surely there will be agreement that such a task should be undertaken. Almost everyone will sanction a purposeful system for that which ". . . has grown like Topsy without benefit of coordinated supervision."

The authors identify experience with the contest situation on the secondary level; this experience is adequately exploited in their realistic recommendations. The book is written explicitly for coaches and judges but contest participants could profitably examine the well-organized content. The introductory chapter, "The Judge, the Coach, and the Contestant," will serve effectively to promote mutual understanding.

The person who has experienced even a minor connection with a contest will appreciate the sound counsel of Chapter VIII, "The Speech Contest or Festival," which is made more valuable with illustrative material that has proved effective in Minnesota. The sample critic sheets for oral interpretation, drama, extemporaneous speaking, oratorical declamation, original oratory, debate, and discussion will undoubtedly provoke disagreement but their inclusion serves further to enhance the basic appeal of this guidebook.

The increasing advocates for festivals which theoretically eliminate competition may be disturbed at the approach here but they will perhaps accept the statement that competition need not reduce educational benefits from speech contest experience.

Although the chapter on discussion is brief, the writing is clear and advice practical. The reader can profit to the extent that superficiality will be eliminated from discussion.

This handbook effectively presents, in brief compass, problems of and solutions for speech contests on the secondary level. Any person having responsibility in this area should examine this text.

A. L. THURMAN, JR.,
Michigan State University

DISCUSSION AND CONFERENCE. By William N. Sattler and N. Edd Miller. New York: Prentice-Hall, Inc., 1954; pp. 364. $4.65.

This book is exciting because it makes use of so many of the recently written materials, and the recently performed experiments in communication. It is not filled with those long lists of "do's" and don't's" that make the process of talking together look so simple on paper. Neither is it so abstract and full of "semantic jargon" that the uninitiated finds himself lost: it is clear and specific, and above all it makes sense.

It begins with the premise that conferences range in freedom between the restricted and the unrestricted: that some conferences are highly authoritarian and that others are almost completely non-directive. To this is added an explanation of some of the various goals of discussion: decision-making, learning, and motivation of self and others to action or belief. Discussions are thus considered in terms of continua rather than in terms of a series of steps

in some magical formula which can be universally applied.

There is an enlightening chapter on how we solve problems which develops the influences of intuition, authority, tradition, initial choice, personal experience, and emotion, as well as the usual reflective-thinking pattern. There is a good consideration of such matters as group unity and interpersonal relationships, the role patterns of the leader and participants, and the "Styles of Conference Leadership." These things give the book a freshness and practicality that many more standard texts do not have. The traditional materials on reasoning and fallacies, the reflective-thinking pattern, selection of a problem, *etc.*, are given ample treatment also.

The book is carefully footnoted, thus leading the reader to a wealth of research materials. There are interesting exercises for each chapter grouped in an appendix, as well as an extensive categorical bibliography on the general subject of discussion and conference. Additional appendices list case problems, sample discussions, and essays on discussion's role in human relations.

This is an excellent book, and fills a definite need in the field of group discussion.

DONALD H. ECROYD,
University of Alabama

ESSENTIALS OF DISCUSSION AND DEBATE. By Halbert E. Gully. New York: Henry Holt and Company, 1955; pp. vii+145. $1.20.

Rather than presenting a detailed treatment of discussion and debate principles, the author "attempts to explain, as concisely as possible, the *essential* theory and procedure involved." The book is designed not so much for college courses in argumentation, debate, and discussion as for situations where abbreviated treatment is necessary. Its primary usefulness is for instructing students who engage in debate or discussion extra-curricularly. In addition, the book should be useful as a high school text or as a reference for college courses which briefly consider debate or discussion.

The need for such an abbreviated exposition of principles is great—much greater than anyone unfamiliar with extra-curricular forensics might suppose. The forensic coach works with many students who are not enrolled in speech courses and who can devote only limited amounts of time to forensics. Available time must be divided between many activities, such as research on topics, preparing outlines and cases, and practice sessions.

Such an educational situation may not be especially desirable; but it is nonetheless typical of forensic programs. And it presents unique and troublesome pedagogical problems which make it easy for the coach to overlook any attempt at systematic treatment of theory.

Despite this problem, the teacher, who has a plethora of texts and references for debate and discussion classes, has few written aids for instruction in extra-curricular forensics. Most texts are too long and detailed to be studied by any but the most energetic participant. The few available handbooks usually treat one or two small phases of forensics (such as discussion leadership) and not the entirety of the subject.

Here, for the first time, we have a handbook which briefly discusses all the essential aspects of discussion and debate. Consequently, it is more than a welcome addition to the forensic coach's library; it provides him a book he has always needed but seldom had.

The first four chapters consider fundamentals of both discussion and debate—their relation to the process of deliberation, wording question and propositions, research, and evidence and reasoning. The next five chapters treat discussion—types, preparation, participation, leadership, and evaluation. Five chapters concern debate—types, preparation (including case construction), refutation and rebuttal, presentation, and evaluation. Finally, the author discusses the problem of ethics in deliberation.

Abbreviated treatment of so many aspects of the subject inevitably leads to certain weaknesses. Explanations are sketchy and therefore difficult for the student to comprehend. Some of the principles appear a bit oversimplified. Occasionally, one wonders if the student will have enough to gain the necessary insights.

Yet, Professor Gully's approach is basically sound. He recognizes the value of both discussion and debate. He writes for the student who will appear before critic-judges, but never lets the student forget that debate is a form of public speaking, designed for audiences. He presents a good balance between theory and practical advice. The book is clearly written and, for a handbook, unusually interesting; several short anecdotes will bring smiles to anyone who has participated in forensics.

The author presents no new principles. The value of the book resides in its clarity, accuracy, and brevity.

RONALD F. REID,
Washington University

GENERAL EDUCATION: EXPLORATIONS IN EVALUATION. By Paul L. Dressel and Lewis B. Mayhew. Washington, D. C.: American Council on Education, 1954; pp. xviii+302. $3.50.

ACCENT ON TEACHING. Edited by Sidney J. French. New York: Harper and Brothers, 1954; pp. xii+334. $4.75.

These two books are important contributions to the study of General Education.

The one is the final report of a four-year study conducted by nineteen colleges and sponsored by the Committee on Measurement and Evaluation of the American Council on Education.

The purpose of the study was evaluations "in" and not "of" General Education. It resulted in a clarification of objectives and a more careful estimate of the success of different colleges in reaching these objectives. It is an evaluation of student-oriented programs as contrasted with content-or intellectual-oriented programs.

Six intercollege committees were organized: Objectives in Social Science, Objectives in Communications, Objectives in Science, Objectives in the Humanities, Pervasive Objectives: Critical Thinking, and Pervasive Objectives: Attitudes.

The work of these committees led to the formulation and use of a number of tests; a scale for evaluating speaking and writing, as well as a scale for evaluating speaking alone; three handbooks, including a *Handbook for Theme Analysis;* and a number of results and conclusions. Teachers of English and Speech will want to read carefully the chapter on communications. Every teacher should consider carefully the development of critical thinking as a major objective.

This is the type of study many of us have advocated to dispel the "'tis, 'taint" arguments about General Education which have dominated so many discussions of the subject in the past. Hardheads will not be convinced but this evaluation is probably the best that could be done up to the present time. The directors of the study and the committee members are to be commended.

The second book grew out of a desire by the Committee on General Education of the Association for Higher Education for a book "on the role of the teacher in General Education."

Outstanding examples of courses and teaching methods were selected and described to indicate possibilities in General Education. These examples cover a wide range of institutions. Considered are such courses in the humanities as "Interpretation and Discussion" at Reed College, "Integration of the Arts" at the Pennsylvania College for women, "Communication Courses" at a number of institutions, and "Discussing before Writing" at Kansas State College. In the natural sciences are such examples as "Physical Science: A Way of Thinking" at Colgate University, and "The Good Name of Science" at Princeton University. In the social sciences are such ones as "The Case Method in Human Relations" at Kansas University, and "Developing a Course in Social Science" at San Francisco State College. In addition there are some general discussions, such as "The Place of General Education in Liberal Arts," "The Thought Process of Students in Discussion," and "The Role of the Administrator."

On the whole the courses and teaching methods are concretely described, and insofar as they are they make fascinating reading. We need more of this kind of material.

If General Education is to be student-oriented, and if development of critical thinking is to be one of the major goals, the selection of materials and methods of teaching are indeed most important considerations. It is interesting to see how teachers who have these goals actually try to achieve them in the classroom.

General Education as a theory has never been completely accepted, probably because it has never been completely understood even by many of those who attempted to explain it. In the past too much emphasis has been given to the kind and amount of materials to be covered in each course. The survey course was soon abandoned. At present the block-and-gap system is in vogue; but there are those who see in this course organization simply a minor modification of the block-and-gap system of the traditional liberal arts curriculum.

The real emphasis must be on goals and teaching methods to achieve the goals.

Content material as a goal may be quite proper for medical students, law students, graduate students, and even undergraduate students in selected colleges. So may an intellectual orientation be proper in such cases. These students are sufficiently motivated to advance to these high-level goals.

Our trouble has never been with these students but with the masses of beginning students who now seek entrance. So long as colleges were for the select few we had no problem, for those who did not belong went home.

Now if one goes home two others spring up to take his place. With these students our major problem is not poor preparation, in spite of all that has been written on this subject, for poor preparation could be easily overcome; it is apathy to learning, perhaps even downright anti-intellectualism; it is a desire to get a degree with the least amount of work possible. In other words, it is lack of proper motivation.

A student-oriented program attempts to supply this motivation. Instead of handing content to the student and expecting him to love it, or hoping that he will be inspired by the pure delights of the intellectual process, the student-oriented program starts where he is in his thinking and seeks always to help him see the practical value of whatever he is studying. Both of the above books have this emphasis. This emphasis is not necessarily peculiar to General Education, although the movement has focused attention on it. Any program in any system may be student-oriented, although too often it is not.

A student-oriented program will surely fail, however, if it is not properly taught. A good teacher does more than speak clearly and fluently and present a good stage appearance. Good teaching at this beginning level is drawing out the best from each student. It is active participation by all.

It is significant that from the beginning the General Education movement has emphasized discussion. The courses listed in *Accent On Teaching* are no exception; they are taught mostly by discussion. With this emphasis on discussion it is not surprising to find one of the chief problems in General Education a lack of good teachers.

At this point teachers of speech may sagely nod their heads. Discussion has been our business for years. We know that discussion is not easily learned. It is difficult in both theory and practice. My own personal experience in teaching discussion is that along toward the end of a semester's work a few members in each class begin to see what discussion really is and what its potentialities are. To become a good participant or leader in discussion requires much study and practice.

In the training of teachers too often it is taken for granted that they will learn discussion incidentally or as a by-product. Those responsible for training teachers for any level of teaching should utilize more fully the resources available in our departments of speech.

ELBERT W. HARRINGTON,
University of South Dakota

GUIDE TO COMMUNITY ACTION: A Source Book For Citizen Volunteers. By Mark S. Matthews. New York: Harper and Brothers, 1954; pp. 434. $4.00.

Here is a book that is as unique as it is good. It goes into great detail in describing procedures for developing an effective community organization. The book offers plans for a wide variety of service projects with information as to where persons may obtain material, guidance, and help.

Matthews, who is a past national president of the United States Junior Chamber of Commerce, has covered a wide area of interest. Essentially the book is divided into two parts, one being how to start new community organizations or how to revitalize your old ones, and the other being what this organization can do if it is functioning properly.

The speech-oriented person is concerned, especially in teaching, with the first area. The reason is obvious. Throughout this entire section, Matthews talks about ideas and techniques which we ourselves are continually striving to teach in such courses as group discussion, persuasion, and parliamentary procedure.

The author is interested in showing individuals how they can best serve their community and the organizations within that community. Speech people as a rule stress the theoretical elements and slight the practical ideas, not because they want to, but because of a lack of knowledge as to what is necessary. Each by itself leaves something to be desired. In combination they can be of immense help to each other, forming a beneficial alliance.

To people teaching speech courses in extension, the book could be of great value. This could well be the tie between the academic approach and the community approach.

It should be mentioned as a precautionary measure that of the book's 434 pages, only about ten per cent are applicable to what has been said above. The other material, while interesting and valuable, does not have a particularly close association with speech.

There is, however, an appendix which includes a section on parliamentary procedure and one on a public speaking course. Matthews lays out sixteen lesson plans which can be elaborated upon to form a full fledged course. This is complete with preparation and procedure suggestions.

Guide To Community Action is not the kind of a book that can be made into a text, especially in a speech course. It is, however, a book

which could be used with a great deal of success as a reference volume for specific work in designated areas. If a closer relationship between speech and community action is desired, or the practical aspects of group discussion, persuasion, and parliamentary procedure are to be explored, then this book could be of assistance.

Admittedly the book suffers, as does any book in a similar circumstance, because it wasn't written to fill the gap between theory and practice in community-oriented speech needs. You have to discard too much to gain too little, but at least when you have gotten what there is, it appears to be worth the effort.

CHARLES S. GOETZINGER,
Kansas State College

AN INTRODUCTION TO RADIO AND TELEVISION. By David C. Phillips, John M. Grogan and Earl H. Ryan. New York: The Ronald Press Co., 1954; pp. ix+423. $5.00.

This book is an introductory survey of the fields of radio and television for those who want to gain a general perspective of broadcasting. It is also intended as a beginning text for those who intend to go into the field professionally. The authorship of this book is especially practical in that it combines the points of view of the educators and the commercial broadcasters.

The main criticism of the book is its scope, which is partially understandable in a text intended for a survey course. Some of the areas, such as television equipment, are dealt with so sketchily that they might perhaps have better been omitted and other areas more fully developed.

The history of radio and television, although treated briefly, is comprehensive in that it deals with AM and FM radio as well as television. An especially good description of the jobs available in both radio and television is included. Qualifications for all the jobs, except for the president and other management personnel which are omitted, accompanies the job description.

Programming, writing for radio and television, and the speech personality are dealt with adequately. The chapter on producing the show is especially well done. The reader is taken through television and radio production step by step in a clear, lucid manner. Newswriting and newscasting is given full chapter development as is film for television, perhaps because of the prominent part these types of broadcast play in today's program fare.

The regulation of radio and television traces briefly the history of governmental and industry control. Especially interesting is the inclusion in this section of the book of the American Federation of Radio and Television Artists code of fair practice for New York local television broadcasting.

Chapter Eleven traces the development of educational television. Omitted is any description of educational radio. Although the record of educational radio is not brilliant, it perhaps merits some description.

The final chapter describes audience measurement and includes some excellent descriptive charts and graphs. A glossary of terms and a sample radio and television script is included in the appendix. The book is well illustrated and each chapter includes discussion questions and projects as well as a listing and description of suggested selected readings.

"An Introduction to Radio and Television" is a well-written book and fills the objective set by the authors as being "written for those who want a general understanding of radio and television as well as those who plan careers in the two media and will pursue further specialized courses."

HAROLD E. NELSON,
Pennsylvania State University

BROADCASTING RADIO AND TELEVISION. By Walter K. Kingson, Rome Cowgill, and Ralph Levy. New York: Prentice-Hall Inc., 1955; pp. 274. $4.00.

This book is the product of men who are, respectively, an Associate Professor of Theatre Arts at UCLA, a free-lance writer, and a producer-director for the CBS Television Network. Their avowed purpose, as stated in the preface to the book, is "to describe television and radio broadcasting with the same realism that characterizes the programs of both mediums."

To do this they have separated the book into three sections: Part One, Television and Radio Performance; Part Two, Writing and Directing for Television and Radio; Part Three, Broadcasting. In the first section the authors survey performing in television and radio, broadcast speech, television and radio acting techniques, and television and radio announcing. The last section covers rapidly the history of radio and television, the FCC, stations and networks, the advertising agency, audience measurement, educational radio and television, international communication, and some technical aspects of the profession and mediums.

The "Projects For Self-Improvement" are one of the best features in the book. They are

designed to give the student a variety of experiences in each area discussed and generally become more difficult within each listing. These projects would be very useful to some teacher with a limited background in radio and television who finds himself faced with the problem of teaching a generalized course in radio techniques. Facilities of the simplest sort are all that are necessary to accomplish most of the projects. The book is written in a very simple, direct style and includes many practical suggestions for performance, direction, and writing which seem to be taken from the experiences of the authors. This would have been more effective if the authors would have allowed themselves more space to provide the student with a greater development of these and other experiences.

One apparent error appears in their statement that the "University of Iowa" operates what was the first state-owned television station (p. 210). A channel has been made available in Iowa City where the State University of Iowa is located; however, it is Iowa State College at Ames which has operated a TV station since 1950. All their information on the state of educational television is sadly behind the times for a book published in 1955.

The four appendices include an accurate listing of Unions and Guilds Operating in Television and Radio, selected excerpts from the NARTB Code, examples of announcer's audition copy, radio and television scripts, and a cost sheet for a television drama production as well as a bibliography. Unfortunately the scripts are not complete and therefore are not too suitable for production practice.

Just by scanning this wealth of material which the authors have attempted to cover one can see that this book is much too short to develop, in many cases, even one of the areas of broadcasting mentioned fully. It is difficult to envision this book in use as a text in a highly developed radio-television curriculum. If it were not for the "projects for self-improvement" included at the end of each chapter, this would appear to the casual reader to be a book designed to give the layman a quick introduction to the whole field of broadcasting.

ROBERT L. SNYDER,
Kansas State College

THIS IS EDUCATIONAL TELEVISION. By William Kenneth Cumming. Lansing, Michigan: Communications Series, Michigan State College, 1954; pp. xii+264. $4.40.

Educational television's future is, in a very real sense, being determined during this present period of rapid growth. However confident one may feel of its potential, prudence suggests the recognition that the soundness of the policies and methods employed by those now engaged in its creation, and the good judgment and skill of those who will soon join them, will determine the outcome. Educational television will give reality to the dream envisaged for it only if the "what" of its material and the "how" of its execution are the best that educators can achieve.

This Is Educational Television will provide the recruit to the field with a clarification of the philosophy of the medium and with a solution to his practical problems as well. Examination of the programming ventures of his predecessors will stimulate his imagination and serve as a basis of comparison by which he may prejudge his own ideas. Those already participating in educational television will find the book helpful in checking their progress against attainable levels of accomplishment.

The story of educational television as discussed here is complete. Coverage of the means of presentation available to an educational group includes the commercial station, the university-owned commercially licensed station, the educationally licensed station, and closed circuit telecasting. Of particular interest is the chapter on the development of non-commercial stations in Houston, Los Angeles, St. Louis, and Oklahoma City. It is regrettable that the immediacy of the material with which these stations deal will compel changes—and is compelling changes—that would make the chapter different if it were being written at this moment. This, in no sense, challenges the validity of the material but points up one of the major problems of the writer who deals with a subject as "live" as television.

To this reviewer the writer is at his best in chapters Nine and Ten: "Major Steps in Getting Educational Programs on the Air" and "Administrative Aspects of Educational Television." To these he brings the very essence of his rich experience. He probes problems that the beginner would not otherwise be aware of until already embroiled in them. The chapter on administrative problems should prove particularly helpful.

Tables of preparation time required and cost breakdowns for programs will supply the would-be broadcaster with practical information difficult to find elsewhere. Chapter Eleven, "Suggestions for the Unwary," should prevent as-

piring television educators from learning the "hard way," although some will have understandable difficulty in learning to swim on dry land.

It is possible that each reader may wish that some phase of this work had been extended. This reviewer regrets that more time was not spent on apprentice programs. Helpful suggestions on the background desirable in those who are to be employed in the various aspects of educational television might well have been amplified; however, the work has a nice balance with emphasis on major considerations. Its summaries and summaries of summaries are helpful.

A review of this book would be incomplete without reference to the admirable manner in which the writer has drawn upon others in his field to corroborate his viewpoint and express their own. The total of such contributions adds weight to already impressive material. This work is more than a textbook. It will be referred to frequently by the educator engaged in active television programming and production. He will do well to keep it on his desk within easy reach.

MARTHA BOYER,
Lindenwood College

CLEAR CHANNELS: TELEVISION AND THE AMERICAN PEOPLE. By Max Wylie. New York: Funk and Wagnalls, 1955; pp. x+408. $4.75.

Max Wylie has a sense of humor. He also has more than a nodding acquaintance with General Semantics and a skeptic's hard-headed notion of what constitutes "adequate proof." When, tired of needling about television's "inadequacies," he turns his talents toward a defense of the medium, the result—*Clear Channels*—is both interesting and provocative. It should be required reading for all educators, particularly those "eggheads" who regard TV as the curse of civilization.

For Max Wylie is more than irked by the snide sniping at television. He is fighting mad. He brushes off a Congressional Committee investigating television ("a lot of busy television men have been badly bothered by a lot of nosy crusaders and near nobodies. . . .") and he makes a convincing case for what some call the "low intellectual level" of TV programs.

"We are living in the age of the jerk," says Wylie. "But what of it? We have always been living in the age of the jerk. Most people have been 'tasteless slobs' since their antediluvian beginnings. They don't mind it. They don't even know it. They think other people are jerks. I see very little to get excited about regarding the quality of our enthusiasms. It isn't television's doing that Liberace has been apotheosized. These are your enthusiasms."

He excoriates psychiatrists who blithely claim that television causes juvenile delinquency: "it is my own belief that the world would be better off if we segregated all psychiatrists and made them all treat each other, leaving the rest of us alone with our 'normal abnormalities!' This way psychiatrists would become self-exterminating in a few days; and productive energies, now hopelessly complicated by the most ludicrous and deceitful vocabulary since the Jabberwock, would find their own way back to usefulness."

But, for the teacher who recognizes television as an educational tool of unprecedented value, he holds out the lure of cash rewards ("I see no reason why great teachers shouldn't get a thousand dollars a lecture. . . .") and offers four chapters analyzing the problems of educational TV and suggesting ideas for workable programs. His kind comments on the quality and successfulness of Western Reserve University's "Teiecourses" are most gratifying (this reviewer is a member of the Reserve faculty).

The book does have some flaws, however. For one thing, the style is a little too extemporaneous—as though the book had been dictated rather than written. As a result, some sentences are too long and awkwardly constructed—which makes them unclear and hard to read. Then, too, Mr. Wylie expends a great deal of space citing criticisms of "Strike It Rich," and then refuting the critics. He speaks with authority because he worked with the show for many years; but his running defense of the program is too long, tiresome, and begins to sound petulant.

The most serious shortcoming is that the work lacks clear-cut organization. It is more a series of brilliant analyses, amusing counter-attacks, and stimulating suggestions than a carefully organized analysis of television. And his practice of quoting entire newspaper columns sometimes adds to the confusion.

Nevertheless, this reviewer thinks the book is fun to read. It tends to dispel the fog of old-womanish criticism with the clear, cold breath of factual information. You'll like it.

ROBERT A. LANG,
Western Reserve University

THE MURDER OF THE MAN WHO WAS 'SHAKESPEARE.' By Calvin Hoffman. New York: Julian Messner, Inc., 1955; pp. xix+232. $3.75.

SHAKSPERE AND COMMON SENSE. By Edwin R. Hunter. Boston: The Christopher Publishing House, 1953. pp. 312. $4.00.

To Shakespearean scholars, the "question" of who wrote Shakespeare's plays is no more relevant than would be the question, among historians, of what year the War of 1812 began. Periodically, however, a book comes out attempting to prove that someone else—Bacon, the Earl of Oxford, the Earl of Southampton—is the author of the works attributed to Shakespeare. The latest of these books makes what its writer submits as a case for Marlowe. According to his theory, Marlowe was not killed in a tavern brawl. Instead, the brawl was staged, for reasons that I will not trouble you with, and another man was killed and quickly buried. Marlowe, says Hoffman, fled to Italy where, incognito, he wrote all of the plays. Shakespeare was induced to take credit for them, since Marlowe would face execution if the British government knew he was alive.

Like his predecessors in this sort of "research," Hoffman purports to find numerous hidden references to Marlowe's authorship in the plays and the poems. These, combined with detective-fiction type reconstructions and the usual vulgar incredulity that a man of Shakespeare's lack of formal education could have written his works, make up the bulk of Hoffman's case.

His style of writing comes as no surprise. He pursues "for almost two decades . . . a literary will-o'-the-wisp that gave me no rest." He shivers "in the musty atmosphere of libraries whose book-lined shelves had remained undisturbed for centuries." He coins new words ("luridities"), but is tolerant of old clichés: "in the last analysis," "like a thief in the night"; "the sacrifice of more worldly rewards." A piece of evidence takes on "frightening significance;" a summary becomes a "recap"; he thinks "fortuitous" means "significant" and that "rationalize" means to "make rational." In conception and in execution, this is a book of no importance.

In contrast to *The Murder of the Man Who Was 'Shakespeare,' Shakspere and Common Sense* is a book of Shakespearean interpretation in the best tradition.

> In his preface, Professor Hunter says,
>
> There is about him [Shakespeare] and his genius nothing occult; he is cloaked in no aura of infallibility. He is great but with a greatness that is solid and rational. It is to this quality which I am calling *common sense* as it appears in his work and in his workmanship that I direct the chapters that follow.

The "chapters that follow" are not closely knit, but this fact is of small importance. The author discusses a variety of subjects, from Hamlet's antic disposition to the relationship between Falstaff and his little page boy, and does so with warmth and insight. Many of his chapters contain excellent textual analyses. Outstanding among them are, in my opinion, "*Macbeth* as a Morality," "Macbeth the Poet," and the highly original "Falstaff's Heir." In this last he shows how Falstaff's page profits very little by his association with his master, acquiring none of Falstaff's wit, warmth, and loyalty, and displaying an independence of people that Falstaff never achieved. A lesser playwright, Hunter points out, would sentimentally have made the page a small replica of the master, but Shakespeare's common sense tells him that "children develop strange unaccountable deviations from their parents." Although it may be argued that this is rather too specialized a point to make in so small a book, still the point is revealed with wonderful clarity.

Throughout the book, Professor Hunter's emphasis is on the excellencies of Shakespeare, reminding us of some, revealing to us others, that we did not know were there. His section on the Pyramus and Thisby play is delightful, particularly when he discusses the character of Snug. His discussion of the processes of the creative mind is full of wisdom, and explains what to some people still needs explaining, that, of necessity, a playwright of Shakespeare's stature puts far more into his plays than can be apprehended by watching stage productions of them.

I find the central thesis of the book to be so general as to make it hardly a thesis at all. What Hunter is doing, and doing very well, is pointing out Shakespeare's excellencies, and he uses all of them as illustrations of Shakespeare's "common sense," common sense being everything in the plays that is convincing and good. At times his application of the term is a bit tenuous as though he were using it to tie together a group of otherwise unrelated essays. As compared with the central thesis of Harold Goddard's great book, *The Meaning of Shakespeare*, Hunter's is rather thin. But such comparisons are out of order. This is not a "big" book, nor is it strikingly original. It is, however, a warm appreciation containing much material that will be new and exciting to all but the most learned of Shakespearean scholars.

To the general reader, and certainly to the teacher of oral interpretation, it may be highly recommended.

RAY IRWIN,
Syracuse University

THE FIRST NIGHT OF TWELFTH NIGHT. By Leslie Hotson. New York: The Macmillan Company, 1954; pp. 256. $4.50.

Professor Hotson's detective work in tracking and sifting through all the extant evidence surrounding the first performance of Shakespeare's *Twelfth Night* on January 6, 1601, richly merits the 1953 Modern Language Association—Macmillan Award as the book "which through sound research contributes significantly to a general understanding of English or American literature."

The intricate reconstruction that Professor Hotson has devised—all based on documents of the time—gives Shakespeare's play a living environment more fully detailed than what one might reconstruct for a Broadway opening of ten years ago, or perhaps even a week ago. We learn that this culminating celebration of the feast of the Epiphany on January 6, 1601, (Hotson makes it clear that Twelfth Night was on the 6th, and not the 5th as the *Oxford English Dictionary* would have us believe) was in honor of Don Virginio Orsino, Duca Di Bracciano, and that Shakespeare was instructed by Lord Chamberlain Hunsdon to prepare a play "that shalbe best furnished with rich apparell, have greate variety and change of Musicke and daunces, and of a Subject that may be most pleasing to her Maiestie."

There is a kind of double pleasure in reading Professor Hotson. Following him in his pursuit of elusive historical documents is a fascinating adventure. Many scholars are, to be sure, academic "private-eyes," but few of them reveal their behind-the-scenes snooping so delightfully as does Professor Hotson. The enduring satisfaction of the work is, however, to be found in the vast store of information brought forth to illuminate Shakespeare and his *Twelfth Night*, and to give us a full view of a first performance at Queen Elizabeth's court.

A few select items will illustrate the quality of Hotson's revelations: (1) We learn that this first performance of *Twelfth Night* was staged in arena style, roughly in the center of the "Great Hall." Professor Hotson supports his interpretation not only from the architectural arrangement of the hall but from internal evidence in the text of the play. (2) The play is more loaded with topical spice than previous scholars have supposed. Malvolio's model, for example, is to be found in the "sergeant-major" of the Household, Mr. Controller Knollys. "For this is the very moment," to borrow Hotson's summary, "when that elderly married man's disgraceful infatuation with young Mistress Mall Fitton [one of the Queen's Maids of Honour] looks most absurd. Mall not only 'loves another,' but is so far gone with child by Lord Herbert that her picture is inevitably 'like to take dust'; yet the 'rascally sheep-biter' is still pursuing the 'innocent lamb,' old Party-Beard Knolly's cry is still Mal-voglio—I want Mal!" (3) Lady Olivia is a shadow of the Queen, and Orsino of Don Virginio, Elizabeth's distinguished guest on this occasion. The Duke is further complimented by Shakespeare's introduction of the twins. The Duke's eldest boy and girl were twins. (4) The use of the long yellow stockings on Malvolio had its special significance for the court. Elizabeth, whose own personal colors were white and black, abhorred yellow. "The flag of her arch-enemy, Spain, was yellow."

The three principal documents on which Hotson based his findings were: a detailed official report of the Queen's plans for the occasion; Don Virginio Orsino's letters to his wife; and the Russian Ambassador, Grishka Mikulin's reports to his Czar, Boris Godunov. As might be expected, many of the side dishes of information prove just as savory as the main course. The reports of this Russian Ambassador are particularly intriguing. He had been instructed by his Czar that if the ambassadors or envoys of any other sovereign came to dine with Elizabeth at the same time he was "to rise from the table, and go to his own lodging."

But even though Hotson permits a good taste of these peripheral morsels, he always keeps our attention centered on the main course, the grand opening night of Shakespeare's *Twelfth Night* in the "Great Hall" at Whitehall.

RICHARD MOODY,
Indiana University

SHAKESPEARE SURVEY 8. Edited by Allardyce Nicoll. New York: Cambridge University Press 1955; pp. viii+172. $3.75.

The comedies earlier than *Pericles* are the main subject of this year's *Survey*. The first article is, as usual, retrospective, tracing the study of these comedies since 1900. Among the trends observed is the critical interest in *Measure for Measure* and *Troilus and Cressida*, which in the nineteenth century might more

accurately have been called the "neglected" than the "dark" comedies; and the comparative neglect by critics though not by producers, of *Much Ado About Nothing*, *As You Like It*, and *Twelfth Night*. In this volume for instance, of the three articles given to the study of particular plays, two concern the "dark" comedies and the remaining article discusses *As You Like It*.

In "Comic Form in *Measure for Measure*," Nevill Coghill defends the various Christian interpretations we have had of this play in recent years by placing it within the framework of Dante's four-fold scheme and the medieval conception of comedy as a passage from pain and evil to joy. Mr. Coghill then submits his own interpretation. His text is *The Book of Job*. Mr. Coghill fails to convince us that Lucio and the Duke as seen on the narrative level can become Satan and God on the anagogical.

Somewhat more persuasive are Kenneth Muir's study of *Troilus and Cressida* and Harold Jenkin's study of *As You Like It*. The two studies arrive at similar conclusions. In both plays events are said to be seen from various viewpoints, and it is a mistake to suppose that any one character represents Shakespeare's own viewpoint. In *As You Like It*, "ideals, though always on the point of dissolving, are for ever recreating themselves." Although *Troilus and Cressida* may deal with "values denied," it is not at all clear, Muir argues, that this is Shakespeare's denial. The only weakness in Muir's effort to give us a balanced Shakespeare is his failure to explain the play's disturbing conclusion.

Ngaio Marsh, Sir Barry Jackson, and Tyrone Guthrie discuss the problem of producing Shakespeare. They agree that the principles guiding production should be fidelity to the text, rapidity of action, simplification of settings, and the avoidance of distortion by directorial eccentricities. Guthrie argues that these aims will be best achieved with the apron stage. It is true that this stage offers fewer opportunities for departure from the text. Nevertheless, it has been demonstrated that these aims can be achieved by ingenious use of the proscenium stage. With the apron stage one runs the risk of favoring the word at the expense of the spectacle, although as Guthrie claims, and has shown, this need not be the case. Much can be accomplished by means of rich costuming. Whatever the stage, there still remains, as Sir Barry Jackson reminds us, "the possibility of a finer union of Play and Masque" in Shakespearian production.

The *Survey* has become indispensable for anyone interested in Shakespeare. Especially useful is the section summarizing and evaluating studies appearing elsewhere. This year's volume maintains the excellence we have come to expect.

ALBERT GILMAN,
Boston University

THE DRAMATIC EVENT: An American Chronicle. By Eric Bentley. New York: Horizon Press, 1954; pp. 285. $3.50.

In a fair and discerning review of this volume in *The Saturday Review* for January 22, Alan Schneider, Broadway director, concluded: "This is not a book one reads all at once. But it is a book one can read more than once. And think about." I did not read it all at once; I have read all of it twice, and parts of it several times. In these columns last December I noted Bentley's rapid development and maturing in a bare ten years and his prolific writing about and terrific work in all phases of theatre, and praised him for being "willing to undertake the rigid and rigorous labors of direction in order the better to understand drama." The present volume shows the effects of Bentley's self-imposed discipline and training. In 1952 at the age of thirty-six, he became drama critic for *The New Republic* and two years later Brander Matthews Professor of Dramatic Literature at Columbia. *The Dramatic Event* includes fifty-six pieces, fifty-two of of which represent his first two years as a regular weekly reviewer, but he writes rather as knowledgeable professional and theatre-practitioner than as professor, and is one of the few critics of our theatre today who really understands both theatre and drama technically.

He begins by announcing frankly and firmly his critical credo. To him, as practiced today, theatre criticism can be "only a man's immediate response immediately recorded in the briefest bit of prose," and he remarks, "For the journalist critic, the only alternative to a sharp tongue is a mealy mouth." He devolps his theme:

> What can the critic do? As I see it, his job is to use the verb *to be*, the adjectives *good* and *bad*, and the conjunctions *and* and *but*. He tells you what the show *is*, argues the *pros* and *cons* of it in a series of observations and counter-observations, and announces if, in his opinion, the whole thing is any *good*. He will withstand the temptation to omit the *ands*, because he is

interested in the additional fact that tips the scale. He will insist on the *buts*, because his mind is dialectical: he likes to see the other side of every coin. Since he cannot draw back from the act of appraisal, he will not substitute modish verbiage, scientific or belle-lettristic, for plain *bads* and *goods*.

The theatre critic's concern is *theatre:* playwright and actor, director, scene designer, musician. But since all these work together to interpret *life*, the critic's approach will not be merely formal. Being a journalist, the drama critic will report the news. And we can judge him by the standards we apply to other journalists. Does he spot the essential things? Has he a nose for a new trend? . . .

In the separate reviews, two longer pieces, and some brief "Afterthoughts," Bentley consistently follows his own principles and precepts, and amply proves that *his* "concern is *theatre.*" As he continues to write, his earlier prejudices tend to become more mellow or to be self-declared. Indeed, he is frequently unfair to himself, as when he declares, "when I look back over my theatre reviews I am mortified to note how little I have said about the acting performances I have seen." He goes on (pp. 216-217) to announce another credo, one on how to judge an actor, and later he properly points out, "very few people have ever learnt much about acting and production from seats out front after the rehearsal period is over. These are arts you learn as playwright, actor, director, designer, not as theatre-goer, nor yet as critic." If not a published playwright, Bentley has given us our best translations of Brecht and Pirandello; he has acted, he has directed and designed. As consistently as any reviewer today, he follows the Shavian method of criticizing "playwright and actor, director, scene designer, musician." All but four of the reviews directly discuss the playwright; at least thirty-two concern themselves *largely* with acting; almost as many enlarge upon directing (he succumbs willingly to "the wicked fascination of Elia Kazan"); almost all comment upon design; two of the most interesting analyze composers so different as Gershwin and Mozart. Four deal with movies.

As one reflects upon the pallid Broadway fare offered from 1952 to 1954, one is grateful for the keenness of comment on acting. If Bentley prefers the perfection of Barrault, Chaplin, and Martha Graham (the piece on her is the most eloquent in the book), and tends to become sharp and witty over Judith Anderson, Katherine Hepburn, and the young actresses of the walking-backward, arm-rubbing, Actors Studio School, he is capable of shrewdly and fairly analyzing and assessing such varied performers as Beatrice Lillie, Uta Hagen, Charles Laughton, Lee Cobb, Mildred Natwick, Emlyn Williams, Ian Keith, Edna Best, Betty Field, Marlon Brando, Jo van Fleet, Ben Gazzaro, Mildred Dunnock, Julie Harris, Ina Claire, Claude Rains, Audrey Hepburn, Shirley Booth, Danny Kaye, Franchot Tone, and Donald Cook. If he is disturbed by the inarticulateness of O'Neill, "The Innocence of Arthur Miller," the "Pathetic Phalluses" of Tennessee Williams and William Inge, the too frequent treatment of homosexuality in recent drama ("Sweet are the uses of perversity."), he is warmly eloquent in defending Shaw or Shakespeare against misinterpretation, in arguing "The Case of O'Casey," in analyzing Anouilh or Yeats or Machiavelli (*Mandragola*), in shrewdly evaluating Eliot's last two plays; and he is almost scrupulously fair to everybody. This is indeed a richly rewarding book, especially for all those concerned with the practice of theatre; it is indeed "a book one can read more than once. And think about."

E. J. West,
University of Colorado

THEATRE '54: READING VERSIONS OF THE GOLDEN DOZEN PLAYS OF THE YEAR. Edited by John Chapman. New York: Random House, 1954; pp. 568. $5.00.

Once again John Chapman has put together an anthology of twelve current and just-were-current plays in shortened reading versions in a volume that is in effect a yearbook of the theatrical year, June 1, 1953, to May 31, 1954. The variety of material is considerable. The Golden Dozen plays, which make up the bulk of the book, are preceded by three introductory essays, Mr. Chapman's "The Season in Retrospect," George Freedly's "The Theatre in the United States," and C. B. Mortlock's "The Theatre in London." The last part of the book, called "The Season's Record," includes the casts and plot summaries of the 59 productions which opened in that time; the Pulitzer Prize winners since 1918; the Critics' Circle Award winners since 1935-36; and a brief statement of other awards, votes, and polls. Hold-overs from the previous season are listed. The whole section offers enough data for cal-

culating any number of trends and averages. There is a list of obituaries (far too long, alas) and a bibliography of the season's theatre books. As though all this were not wealth enough, Bennett Cerf puts a publisher's note at the beginning giving the contents of *Theatre '53*, and the general purpose of the series. In all this new almanac has a great deal in it that students and writers of the theatre need to have constantly at hand.

Mr. Chapman's review of the season's productions is a chronological series of brief commentaries. He declares himself "cynical" about the virtues of off-Broadway efforts, preferring to have a play tested in the hard race uptown before its merits can be fairly assessed. The twelve plays he presents are mostly conspicuous successes, or, as in the case of Jean Giraudoux's *Ondine* and T. S. Eliot's *The Confidential Clerk*, plays by conspicuously successful people. All but the two Phoenix Theatre plays, which were withdrawn in accordance with a planned four-play season, and *The Pajama Game* by George Abbott and Richard Bissell, which opened late, had had long runs by the time the book went to press, from 280 performances for Robert Anderson's *Tea and Sympathy* to 117 for *Ondine* and *The Confidential Clerk*. Eight of the twelve were still running at publication date and four of these went into a second season. Mr. Chapman quite properly regards the successful plays as his first choice if the season is to be fairly represented, but more than length of run went into his selection. *Ondine* and *The Confidential Clerk* won out over *Kind Sir* by Norman Krasna (166) and *The Prescott Proposals* by Howard Lindsay and Russell Crouse (125). Two interesting plays, Calder Willingham's *End As A Man* (105) and *The Girl on the Via Flaminia* by Alfred Hayes (112) seem to have won about the same degree of support from the public as the two that got into the Golden Dozen. Both were off-Broadway productions before moving uptown. Louis Peterson's *Take a Giant Step* (112) Mr. Chapman thinks was a "respectable failure" and Jane Bowles' *In a Summer House* (55) a "failure of good quality." These two plays and Jean Anouilh's *Mademoiselle Colombe* (61) Mr. Chapman regrets that he cannot include in his Dozen, and he persists in, to this reviewer, a quixotic fondness for Nancy Mitford's *The Little Hut* (29).

The season's revivals were unimpressive, except for the Phoenix Theatre's production of *Coriolanus* and José Ferrer's *Richard III*, one of a series of two-week productions in a repertory at the City Center.

Mr. Freedly writes enthusiastically of the activity of the off-Broadway theatre, which embraces the summer, community, and educational theatre throughout the nation. He appraises generally the plays of unknowns and of well-knowns "not primarily intended for Broadway." It is reassuring to find him supporting the belief that all writing for the theatre in the United States need not be intended for that crucial test. The commercial theatre continues to need the "tributary theatre," as Rosamund Gilder called it, for its only training ground. Mr. Freedly lists 180 new plays with and without music, revisions, and plays for children, which he collected with the cooperation of the community and university theatres. Among this extraordinary array of authors, such well-knowns as Samson Raphaelson, Noel Coward, Gertrude Stein (with Virgil Thompson's music), Jean Anouilh, and Tennessee Williams are represented by relatively unfamiliar titles.

Mr. Mortlock reports on the London stage as though "off-Shaftesbury Avenue" and the main stem were one and the same. Among sixty-three new plays and musicals and seventeen revivals, four plays and six musicals came from the American stage.

The book is adequately indexed, but it would be an improvement if the clumsy system of listing names and titles separately were replaced by one comprehensive index for the whole book.

ELIZABETH G. SCANLAN,
Queens College

FREDERICK HENRY KOCH: PIONEER PLAYMAKER. By Samuel Selden and Mary Tom Sphangos. Chapel Hill: The University of North Carolina Library, 1954; pp. viii+92. $3.00 cloth, $1.50 paper.

Frederick H. Koch's long-time assistant and successor as head of the Carolina Playmakers, Samuel Selden, has collaborated with Mary Tom Sphangos on a slim volume which deftly steers clear of both hero-worship and debunkery. By confining themselves to facts in the first half of the book and letting Koch's former students do the evaluating in the latter half, Selden and Sphangos have given us a candid, readable, and affectionate tribute to Koch's memory.

To those of us who have come under the magic of "Proff," as he was known in Chapel

Hill, this little biography is one to be cherished and reread. For Professor Selden and Miss Sphangos (whose name was unfortunately omitted from the cover) have captured the essential humanity of Koch, complete with his tweedy Norfolk jacket, big briar pipe, and little dog. All that is missing is Proff's perennial refrain, "We've come a long way, haven't we, Sam?"

Koch did indeed come a long way, converting a theatrical hinterland into one of the major off-Broadway production centers. The authors trace in clear and often amusing detail the growth of the Playmakers during Proff's twenty-six year regime. Koch practised what we now call "creative dramatics." His technique was a suggestive, almost hypnotic reinforcement of the individual's need for expression and for confidence in his own powers. Everyone had a play within him, and by exhorting his students to "Write what you know," Koch was able to bring out the latent abilities not only of Thomas Wolfe and Paul Green but a host of others.

Selden and Sphangos touch briefly on Koch's blind spot: his one-track mind when it came to folk drama (which he defined loosely enough to include *Winterset* by his former student at the University of North Dakota) and his lack of interest in sophisticated drama or contemporary issues. Working during a period when the predominant tendency of the American drama was toward psychological, even psychoanalytic understanding of the individual in conflict with himself and with socio-economic pressures, Koch steered his student playwrights toward the uncomplicated and the quaint. The only texts he used in his playwriting course, for example, were the published volumes of *Carolina Folk-Plays*, resulting in a literary inbreeding.

After reprinting an address by Koch which defines folk playmaking, Selden and Sphangos give us excellent analyses of Koch by George V. Denny, Jr., Elizabeth Lay Green, and Cornelia S. Love, who observes that Proff's critical faculties were somewhat in abeyance. "*All* his geese were swans." Archibald Henderson, longtime friend and colleague, likens him to another 'benevolent monomaniac," Johnny Appleseed, reaping an amazing reward of folk literature from the seeds he had sown. Jonathan Daniels points out that Koch's lack of professional theatre techniques made it possible for him to achieve an artistic renaissance in the South that could not have been accomplished by anyone with Broadway perfectionist standards. Hubert Heffner writes perhaps the most astute evaluation of Koch:

> 'Proff' was without doubt one of the greatest masters of propaganda and public relations which this nation of 'salesmen' has produced; but 'Proff' was the salesman of an idea, of a vision.

Paul Green, the first of Koch's students to bridge the gap between Chapel Hill and Broadway, concludes the book with an eloquent tribute to Koch's spiritual faith and his unscholarly, effusive way of radiating enthusiasm for Shakespeare, for theatre, for people. Those of us who have gone into other areas of the country to pioneer in the theatre must agree with Green and recognize the importance of a vital, disarming personality such as Koch's for building a drama program in a college or community.

Selden and Sphangos have achieved a remarkably true portrait of Koch as a person, a teacher, and a promoter of a dream. *Frederick Henry Koch: Pioneer Playmaker* becomes a significant part of American theatre history as well as a nostalgic curtain call for Proff. He would have liked it.

W. David Sievers,
Long Beach State College

THE LION OF THE WEST, retitled THE KENTUCKIAN, or A TRIP TO NEW YORK: A FARCE IN TWO ACTS. By James Kirke Paulding. Revised by John Augustus Stone and William Bayle Bernard. Edited with an introduction by James N. Tidwell. Stanford, California: Stanford University Press, 1954; pp. 64. $3.00.

It is a happy coincidence that recent scholarship has brought to light the first "Davy Crockett" play at the same time that astonishing frontier hero is being given a brand new public life. Davy has always been a hero in Texas where he is honored at the Alamo with other Texas greats, but outside that state his fame has been helped by two eminent American actors who gave him a glorified stage life for most of the nineteenth century: James Henry Hackett, during the 1830's, 40's, and 50's, and Frank Mayo, in the 1870's and 80's. *Lion of the West* is Hackett's play. James Kirke Paulding, who first authored the script for Hackett in 1830 and created the tall-talking backwoodsman, Colonel Nimrod Wildfire, denied that Crockett was the model; and this was undoubtedly true. But the public subsequently made its own judgment, associated

Paulding's caricature of a frontiersman with the colorful Congressman from Tennessee, and continued to enjoy Hackett's hi-jinks for nearly a quarter of a century. And now this celebrated old play, in one of its versions, has finally reached print after lying in manuscript for over a century.

The version which Professor Tidwell has so carefully edited from the original Lord Chamberlain's copy in the British Museum cannot properly be called *The Lion of the West*, except as it continues the character of Wildfire drawn by Paulding in the original. The correct title is, of course, *The Kentuckian, or A Trip to New York*. As Professor Tidwell points out in his introduction recounting his lengthy experiences in locating the manuscript, James H. Hackett had the play redone twice after Paulding's version, entitled *Lion of the West, or A Trip to Washington*, proved only mildly successful. J. A. Stone wrote a second version with different characters, except Wildfire, and a different plot. *The Kentuckian* is Bayle Bernard's version, and again it probably bears only a minimum resemblance to Paulding's original *Lion*. Thus the first two versions, available only in newspaper summaries, have yet to be found before *Lion of the West* can be fully revealed. But, in spite of *Lion's* still incomplete history, students of American literature and theatre are indeed fortunate in having much of the mystery surrounding this famous play solved in Professor Tidwell's find.

The Kentuckian is remarkably good reading. Some readers will even want to revive it on the stage, and for good reason. It is a short farce, playable in an hour's time, and a better-than-average representative of early American comedy. It has several changes of scene in and around New York, costumes, a high-spirited dance, a mock duel, in addition to a number of actable characters and a whole bagful of jokes and wild stories. Nimrod Wildfire is the delight of the play, a roaring Westerner, half horse—half alligator, and a good judge of whiskey: "I never raise the steam with hot water—always go on the high pressure principle—all whiskey." But he very nearly loses the stage to Mrs. Wollope, an undisguised satire on Frances Trollope who visited America in the early 1830's and recorded her adventures in the much debated *Domestic Manners of the Americans*. Professor Tidwell points out through his presentation of the text that the original manuscript (he labels it the "A" text) was edited (the "B" text), probably for London production, to delete specific reference to Mrs. Trollope. But the joke was not lost, and there is reason to believe that in America Hackett may have played the unedited version to the delight of his American friends and Mrs. Trollope's evil-wishers.

The discovery of *The Kentuckian* greatly enriches early American comedy as we know it. It can take a place alongside *The Contrast* and *Fashion* as examples of indigenous America trying to find itself on the stage and succeeding fairly well at it. Period illustrations, playbills of first performances, and a most informative introduction give this printing of Hackett's old theatre piece a fine "staging."

FRANCIS HODGE,
University of Texas

PREFACE TO DRAMA: AN INTRODUCTION TO DRAMATIC LITERATURE AND THEATRE ART. By Charles W. Cooper. New York: Ronald Press Co., 1955; pp. viii+773. $4.50.

Most students beginning a serious study of drama are handicapped because of their limited experience with the theatre. Unless they are living in one of the larger metropolitan areas, their chances to experience good theatre are restricted and their knowledge is often confined to seeing an occasional high school play or that which is offered by the movie or TV screen. As a result, the college professor finds it difficult to discover a common meeting ground with the beginning drama student. With this undergraduate student in mind, the author offers a book which is a "systematic introduction to Dramatic Literature within a theatrical context and to Theatre Art within a literary context."

Preface to Drama is much more than just another anthology of plays, and what makes it so is chiefly the five interesting essays which comprise the "Preface" or Part One of the book. The twelve plays, when read in terms of the orientation furnished by these essays, should greatly broaden the theatrical perspective of any reader.

The author describes his point of view in the essays as psychological, a study of drama in terms of human behavior. Recognizing the ambiguity existing in the terms "drama" and "theatre" he establishes in the beginning a common understanding with the reader through sensible and discriminating definitions of these often misunderstood words and their related subordinates. The second essay, entitled "The Playscript," is a compact explanation of drama in terms of the playwright. Calling the produc-

tion of the play an "interpretative creative analysis" the third essay focuses its attention on staging the play. It is a brief survey of the various creative contributions made by the director, the actor, and the art director, and the many technical aspects of theatre production—scenery, costumes, properties, lights and sound. The fourth essay, "The Play," may be summarized by the author's introductory statement: "The play that really counts is neither the play book nor the stageplay but the play in the mind of the spectator or reader." A valuable contribution in this essay, perhaps the most valuable in the book, is the advice offered on how to read a play. Too often it has been said that a play is not a play until it is produced on stage. Often teachers of drama do not stress enough the theatre of one's imagination. After all, the reader in his imagination can hire any actor past or present to play the part, not in front of a painted set or draperies, but on an authentic mountain top or in an ancient castle. No need for sham in the theatre of the mind. Finally, the fifth essay, called "The Drama," is a brief outline of theatre history, dramatic types and styles, and a few notes on dramatic criticism.

The material in the five essays in the "Preface to Drama" is not new, but the approach to it is somewhat unique. Not only does Professor Cooper have the ability to condense the most important elements of dramatic theory into a comparatively few pages, but he makes the condensation interesting reading. The main device he uses is simple but effective. Realizing, no doubt, that discussions of dramatic theory are more effective when explained by plays, and realizing that many of his readers will not have read many plays, he provides, for illustrative purposes, a short play, or part of a play, after each essay.

Generally speaking, *Preface to Drama* should be very useful to the beginning student in drama, for whom it was written and to whom it is aimed.

REGINALD V. HOLLAND,
North Texas State College

THE ABC'S OF PLAY PRODUCING. By Howard Bailey. New York: David McKay Company, Inc., 1955; pp. 276. $3.50.

This "do it yourself" book is subtitled, *A Handbook for the Nonprofessional*. It attempts to cover all aspects of school, college, church, and community theatre work in thirteen chapters. Part One discusses selecting, casting, and rehearsing a play; preparing and staffing a production; and running a performance for an audience. It touches on such varied subjects as costumes, scenery, lighting, properties, acting, directing, house management, floor plans, makeup, drinking in plays, the theatre of Dionysus, and the Ziegfield Follies. Part Two includes chapters on musicals, theatre in the round, pageants, church dramas, and high school plays. The Appendix contains a bibliography of theatre books, and a list of recommended plays.

Mr. Bailey writes in an easy, informal style. He includes many anecdotes and illustrations which make the book pleasantly unpedantic and interesting. There's nothing wrong with what he has to say. In fact, he includes hundreds of helpful hints on play production. But one wonders how much this nonprofessional for whom the author states he intends the book actually gets from an ABC of play production that attempts to cover so much territory.

The recommended plays section of the Appendix arouses some doubt. Among the "a" plays, for instance, are recommended *Act Your Age, Alibi Bill, The Arrival of Kitty, Annabelle Steps In, Aunt Betty of Butte, Aunt Min Drops By,* and *Aunt Tilly Goes to Town*. Are these plays to recommend to high and preparatory schools? In his last chapter, *Objectives in Amateur Dramatics*, as well as in Chapter One, *Selecting the Play*, Mr. Bailey indicates objectives for the nonprofessional theatre which the plays just mentioned and too many others listed do not uphold.

This handbook contains many good ideas, useful hints, and practical suggestions. However for a dollar or two more the nonprofessional may buy Milton Smith, *Play Production for Little Theatres, Schools, and Colleges;* John Gassner and Philip Barber, *Producing the Play* with *The New Scene Technicians Handbook;* Hubert Heffner, Samuel Selden, and Hunton D. Sellman, *Modern Theatre Practice,* or Barnard Hewitt, J. F. Foster, and Muriel Wolle, *Play Production, Theory and Practice*. It is recommended he do so. *The ABC's of Play Producing* does no harm. Much of it is useful. It is just that other writers have already done better by the nonprofessional.

MELVIN R. WHITE,
Brooklyn College

THEATRICAL LIGHTING PRACTICE. By Joel Rubin and Lee Watson. New York: Theatre Arts Books, 1954; pp. 126. $3.75.

This book is intended to supplement the basic lighting texts now on the market. It does just that in the area of professional stage lighting. It outlines and illustrates, by means of plans and pictures, the various types of theatrical plants including: the proscenium theatre for dramas and musicals, for ballet and modern dance, and for opera; the arena theatre for musicals, legitimate drama and ice shows; and open air productions in amphitheatres and aqua theatres. It also includes a detailed discussion of television lighting, which the authors feel is closely related to theatre art, and a brief discussion of lighting for puppetry.

A second and equally valuable part of the book does what no other text in this field has attempted—it discusses the job potentialities in each of the various lighting fields. An extensive bibliography and list of manufacturers are appended.

This is a remarkable book. To the experienced lighting expert who has not spent a great deal of time in the professional theatre, or even to the theatre worker from fields other than lighting, it brings insight into the complexities and problems which beset the professional. It may even arouse the sympathy of the non-professional theatre worker for him. It is also a concentrated book, so concentrated that the reader may feel that he is studying a very detailed and intricately illustrated outline. The illustrations have so much detail packed into them that the lighting expert may spend hours studying them and get useful ideas in the process. For example, the section on the production of musicals on the professional stage is illustrated by a reproduction of the lighting plot for *Wonderful Town*. This two page reduction of the plot includes location, angling, color, and circuiting for some 235 lighting instruments! Some of the television layouts are equally complicated. This illustration proves the authors' point that the professional theatre must substitute additional equipment for the re-angling and other labor items that the non-professional theatre can afford with relatively cheap labor.

The attention to detail in mechanical layout reflects the general philosophy of the work. It is largely concerned with the problems of mechanics and crew organization in the various theatres; not with their underlying philosophy or artistic results. These are only sketched in but, since this is the only book which even attempts to cover these things in the professional theatre, the sketches are of great value.

A point which the authors make with unusual effectiveness is their emphasis upon the handicaps of the professional theatre. While they insist that, at its best, the professional theatre has no equal, they leave the reader sympathizing with the poor professional lighting man beset with unions, antiquated and cramped theatres, tight schedules, and real estate magnates. His only recourse is to muster enough cash to buy his way out of his problems. This, plus the scarcity of paying jobs in the professional theatre, should deter any student who has plans to enter that field. The discussion of television lighting will leave the student feeling that he has a better chance for a job in this field, but that his income will soon be supplemented by a crop of ulcers.

The conclusion of the section on job opportunities is that the most jobs are to be found in the educational theatre, television, and the semi-professional theatre. This is neatly summarized in a graph.

This book makes an exceedingly valuable contribution by describing the *status quo* in the theatre today as far as the mechanics and organization of lighting are concerned. Even the non-technical reader will find much that will interest him and explain some of the contradictions which he has seen in the professional theatre and on television. The emphasis is largely mechanical, but the undertones will explain a great many of the artistic contradictions we have all wondered about.

WILLARD BELLMAN,
Washington University

BRIEFLY NOTED

THE SOPHISTS. By Mario Untersteiner. Trans. by Kathleen Freeman. New York: Philosophical Library, 1954; pp. xvi+368. $6.00.

In the Preface of *The Sophists*, the author states:

> The present volume is intended as a study of the sophists reinterpreted from their sources—some of which I believe myself to have discovered for the first time—in order that my picture of these philosophers may be more complete than is usual. It is true that the sources till now unknown and detected by me may be open to doubt. But as a rule, even when a textual or doxographical element has been revealed . . . the courage to use it has not been forthcoming . . .

The aim of the author has been to show that the sophists "actually pose a single problem

from which are derived all the variations and mutual contradictions" characteristic of them. This single problem was that of determining the significance of human experience (perception) as the foundation of knowledge in physics, cosmology, rhetoric, ethics and the like.

Protagoras, for example, is shown to be a primitive phenomenologist rather than a naive relativist. Untersteiner translates Protagoras' famous "Man is the measure of all things" in a novel way: "Man is the master of all experiences, in regard to the 'phenomenality' of what is real and the 'non-phenomenality' of what is not real." Protagoras is shown to have derived his phenomenalism directly from the idea that in any abstract concept, there are "two logoi in opposition." The intellect, therefore, cannot gain knowledge. This tragedy is reconciled by Protagoras in a search to "examine whether sense-experience permits of the attainment of truth which the world of abstraction rejects or seems to reject. . . ."

In a fresh interpretation, Gorgias is looked upon as a man of "profoundly human intuition." More than half the book is taken up with a discussion of Protagoras and Gorgias.

Others discussed are Prodicus, Antiphon, Hippias, and certain minor sophists. For each, there is a brief but thorough biographical sketch and a discussion of their philosophy and, frequently, their rhetoric. A number of sophists are not considered. Unfortunately there is no discussion of Isocrates and Lysias.

Mr. Untersteiner's style is a difficult one to follow and his liberal sprinkling of Greek words and paragraphs make him no easier. As a source book, however, this work cannot be overlooked by the student of rhetoric. Later scholarship may reject some of Untersteiner's conclusions, but the contemporary student will search a long time before he finds a work so carefully documented. One eight-page chapter, for example, has fifty-one footnotes! This book will have its greatest appeal to the advanced scholar of rhetoric. I suspect that most graduate students would find it unreadable. But for the scholar, it will provide fresh information in abundance.

OTIS M. WALTER,
University of Houston

ARISTOTLE'S RHETORIC (translated by W. Rhys Roberts) AND POETICS (translated by Ingram Bywater). With an introduction by Friedrich Solmsen. New York: The Modern Library, 1954; pp. 289. $1.45.

This compact edition unites in attractive format the well-known Oxford translations by Roberts and Bywater. (Translations shown in the footnotes on pages 254-63 give the English versions of quotations which Bywater retains in the Greek. These translations are taken from Professor Lane Cooper's *Aristotle on the Art of Poetry*.) Professor Solmsen's introduction of twenty-two pages and his selections from and additions to the notes of the translators are here published for the first time; this review will be concerned only with the introductory essay.

The introduction is interesting chiefly for its lucid and graphic survey of the areas of overlapping interests in the *Rhetoric* and *Poetics*. Professor Solmsen makes no pretense of being the first to unearth parallel considerations of emotions and style in the two works but he does discuss them in an unusually artful (and poetic) mode. For example: ". . . later writers on poetry used the *Rhetoric* as a quarry, furnishing many a stone for their edifice, which, while standing firm on the foundations of Aristotle's *Poetics*, could yet do with a good deal of filling out in other parts of its structure." Plato's *Phaedrus* is described as "the *blueprint* of a truly philosophical rhetoric," an idea which is not new but, here again, Professor Solmsen demonstrates his flair for using the right word (italics mine).

Another noteworthy passage is that in which the writer discusses what makes Aristotle's work on rhetoric philosophical. First, the *Rhetoric* deals with the *conditions* under which an emotion can be aroused and with *what kinds of people* are amenable to it; it does not deal with a set stock of formulas guaranteed to move listeners to any emotion under any conditions. Secondly, the work draws attention to abstract *form and principle* in its consideration of rhetorical proof; it is not a simple exposition on practice. Aristotle's search for useful premises is limned out in absorbing fashion.

In contrast, Professor Solmsen points to a section in the *Rhetoric* where the "touch of philosophy is light," Aristotle's inclusion of non-technical proofs. Another section where "contact with practice is again very close" is that dealing with the parts of the speech in Book III. Professor Solmsen finds it hard to resist the conclusion that some of these practical passages "are taken over . . . from the system of a rhetorician of Isocrates' school (presumably that of Theodectes. . . .)" How far Aristotle strayed from his original purpose the reader is invited to determine for himself. No

better motivation should be required to inspire another reading of these fine translations.

RAY NADEAU,
University of Illinois

THREE LINCOLN MASTERPIECES. By Benjamin Barondess. Charleston, West Virginia: Education Foundation of West Virginia, 1954; pp. ix+156 pp. $3.00.

The texts of the Cooper Institute Speech, the Gettysburg Address, and the Second Inaugural Address require but twenty-two pages. The rest of the book is all about these famous masterpieces, including their preparation, the occasion, the speaker's appearance and delivery, and the receptions of the speeches, both immediate and later. An analytical summary of each address is a useful feature.

The chapter, "The Inaugural Address—its Origin and Purpose," is a concise history of this American institution.

Mr. Barondess, a New York lawyer, and a devoted student of Lincoln and the Civil War, has produced a book that all students of Lincoln's public utterances will want to own. He has assembled from a multitude of sources the essential facts needed for rhetorical criticism and appraisal.

H. F. HARDING,
The Ohio State University

ADDRESSES UPON THE AMERICAN ROAD, 1950-1955. By Herbert Hoover. Stanford, California: Stanford University Press, 1955; pp. 365. $4.00.

This seventh volume of addresses by Herbert Hoover includes texts of speeches, press statements, articles, telegrams, letters, a Foreword for a book, a book review, and other miscellaneous publications. There is much of real importance in the volume, such as Hoover's major addresses on foreign policy and his reports on the Second Reorganization Commission. Some of the other material seems trivial, but in total, the book provides a well-organized compilation of Hoover's views on foreign and domestic affairs as well as some interesting insights into his character and personality.

HOLLIS L. WHITE,
Queens College

THE PRESIDENTS WORDS: Volume I, Eisenhower. By Elsie De Graff Shoemaker and Ralph J. Shoemaker. Louisville, Kentucky. Published by the authors, 1955; pp. 118. $3.00.

The authors have provided an index to some of President Eisenhower's words as used in speeches, messages to Congress, press conferences, executive orders, letters, and statements from June, 1952, through May, 1954. Although no explanation is given as to the method used in choosing the words or subjects listed or as to the completeness of the survey, this index should be a handy reference for scholars and editors seeking a source for Eisenhower's views on a great variety of subjects. Indexed according to Subject, Where, and Date, the authors state the full source may be found in the newspapers. The authors plan to include many more direct quotations in Volume Two, which will be published early in 1956.

HOLLIS L. WHITE,
Queens College

SPEECH COMMUNICATION. By William Norwood Brigance. (Second Edition.) New York: Appleton-Century-Crofts, Inc., 1955; pp. 202. $2.75.

AMERICAN SPEECH. By Wilhelmina G. Hedde and William Norwood Brigance. (Fourth Edition.) Chicago, Philadelphia, New York: J. B. Lippincott Co., 1955; pp. 596. $3.20.

The first edition of *Speech Communication* appeared in 1947. In the preface to that edition the author stated his purpose. It was to provide a textbook ". . . that makes no pretense of covering the whole field of speech, but that instead selects the essential aspects most needed by students in the shorter courses and treats them adequately."

The revised edition holds to the purpose of the first edition. It keeps the emphasis upon the essentials: in delivery, vigor in voice and action; in composition, clarity in organization and language. While the scope and emphasis of the two editions are the same, significant changes appear in the present work. The treatment of organization is strengthened by the addition of a preliminary chapter entitled "First Steps in Managing Ideas," and by expanding the materials on outlining. The discussion of persuasion is enlarged and occupies a separate chapter. A brief chapter entitled "Efficient Listening" appears for the first time in the revised edition. By reducing the number of specimen speeches from six to four the author has included the new materials without increasing the size of the book. The thirty pages thus saved are used for developing the materials in the text. The new edition appears

in a new format, one which, in the opinion of this reviewer, makes a more attractive volume than the first.

The many teachers who found excellence in the first edition of *Speech Communication* will find the new edition a still stronger text.

American Speech is the fourth edition of a high school text first published in 1942. It is a complete text for the high school speech course. The new edition is primarily concerned with bringing illustrations, bibliographical citations, and textual references up-to-date and this task is carefully done.

In emphasis and coverage the fourth edition follows closely the previous edition. Although the authors emphasize public speaking, interpretation, and dramatics, they neglect no area of interest. Separate chapters are given to group discussion, parliamentary procedure, debate, and listening. Like its predecessor, this edition centers attention upon the processes of speechmaking in a democratic society. It accepts the proposition that the survival of a democratic society depends upon its speakers being intelligent and responsible as well as effective. The authors stress the impact of radio and television upon our culture and its significance for speechmaking. In keeping with this concern speaking and drama for radio and television receive special attention.

The book is attractive in format and well illustrated, both by photographs and by amusing line drawings that succeed in making points as well as in adding interest.

VICTOR M. POWELL,
Wabash College

SPEECH PROJECT AND DRILL BOOK. By LeRoy T. Laase. (Fourth edition.) Dubuque, Iowa: William C. Brown Company, 1954; pp. x+255. $2.75.

This is the fourth edition of Mr. Laase's student workbook for General Speech, containing projects in oral interpretation, public address, vocal improvement, and drills in articulation and pronunciation. The seventy projects and numerous drills would provide sufficient assignments for a two-semester Fundamentals course, as the author indicates; but contrary to Mr. Laase's suggestion, this manual might not correlate too closely with a "standard" Fundamentals text, owing to the prominence of the author's theories of speech. It might better be used as its own text or in conjunction with assigned readings in theory.

There are a number of questions that arise as one reads this manual. Do students have the natural ability to distinguish between a "good" and a "bad" speech as many of the evaluation projects assume? Are there not too many directions and insufficient explanations in the exercises? Why does the author include an exercise and drill on (ɒ) and (a) without offering any explanation that the pronunciations (nɒt), (sɒŋ), (man), (dans), etc. are not General American speech. Why doesn't the author adopt the IPA symbols and avoid the many ambiguities that arise in trying to describe a sound?

This workbook has several commendable qualities. Certainly it has a sufficient variety of speaking and reading projects; one wishes, however, that Mr. Laase's suggestions had been confined to the best literature and the worthwhile speech subjects. Some projects have great potential, e.g., the three-minute speech on some phase of speaking that has given the student particular difficulty. Many of the "listener projects" are well designed to motivate the student to develop his ability to observe carefully. There are several helpful diagnostic measurements of achievement, and there is a handy assortment of judges' ballots for use in debates, orations, dramatic readings, and plays.

For the teacher who emphasizes vocal and bodily development in the Fundamentals Course, who concurs with the philosophy that we learn best by doing, and who wishes to conduct a "laboratory experiment" type course, this book may be useful.

ROY F. HUDSON,
Wichita University

MEN, MOTIVES, AND MONEY. By Albert Lauterbach. Ithaca, New York: Cornell University Press, 1954; pp. xiv+366. $5.00.

The subtitle of this volume, "Psychological Frontiers of Economics," may at first seem to be of remote interest to the rhetorical student. But the titles of the five chapters provide a better clue and those on "The Motivation of Business Activity" and "Socioeconomic Instability and Personal Insecurity" are especially valuable to those interested in the fundamental wants of an audience and the appeals the speaker may use.

The author is an economist but his study amply demonstrates a mastery of the relationships of psychology, sociology, anthropology, psychiatry, and economics. He summarizes the recent research of these fields and lays out some guidelines for a theory of economic psychology.

The appendixes contain accounts of a variety of research ranging from Financial Security Feelings to Union and Management: Mutual Perceptions. The selective bibliography of sixteen pages is excellent.

Writers of advertising copy will want this book within arm's reach. And so indeed will the writer of campaign speeches, the union organizer, the plant manager, the preacher, the editor, and let us hope, the dedicated student of rhetoric and public address.

H. F. HARDING,
The Ohio State University

BOOKS RECEIVED

EDUCATIONAL OPPORTUNITIES FOR YOUTH. Edited by Walter M. Daniels. The Reference Shelf, Volume 27, Number 5. New York: The H. W. Wilson Company, 1955; pp. 201. $2.00.

SOCIAL WELFARE IN THE UNITED STATES. Edited by Poyntz Tyler. The Reference Shelf, Volume 27, Number 3. New York: The H. W. Wilson Company, 1955; pp. 209. $2.00.

THE INFORMAL READER. Edited by T. C. Duncan Eaves and Ben D. Kimpel. New York: Appleton-Century-Crofts, Inc., 1955; pp. 713. $4.50.

BETTER LANGUAGE AND THINKING. By Rachel Salisbury. New York: Appleton-Century-Crofts, Inc., 1955; pp. 525. $4.00.

THE POLITICAL WRITINGS OF JOHN ADAMS. Edited by George A. Peek, Jr. New York: The Liberal Arts Press, 1954; pp. 255. $.90.

THE POLITICAL WRITINGS OF THOMAS JEFFERSON. Edited by Edward Dumbauld. New York: The Liberal Arts Press, 1955; pp. 204. $.90.

A CLERK OF OXENFORD: ESSAYS ON LITERATURE AND LIFE. By Gilbert Highet. New York: The Oxford University Press, 1954; pp. x+268. $3.75.

THE IDENTITY OF YEATS. By Richard Ellmann. New York: The Oxford University Press, 1954; pp. 352. $6.00.

THE PRESS AND AMERICA. By Edwin Emery and Henry Ladd Smith. New York: Prentice-Hall, Inc., 1954; pp. xiv+794. $9.00.

ENGLISH WITS. Edited by Leonard Russell. New York: The Macmillan Company, 1954; pp. 363. $2.50.

AN ANTHOLOGY OF IRISH LITERATURE. Edited by David H. Greene. New York: The Modern Library, 1954; pp. 639. $1.45.

THE SOLITARY SINGER: A CRITICAL BIOGRAPHY OF WALT WHITMAN. By Gay Wilson Allen. New York: The Macmillan Company, 1955; pp. xii+616. $8.00.

FIFTY MAJOR DOCUMENTS OF THE TWENTIETH CENTURY. Edited by Louis L. Snyder. New York: Van Nostrand Publishing Company, 1955; pp. 185. $1.25.

JUNIOR PLAYS FOR ALL OCCASIONS. Edited by Mildred Hark and Noel McQueen. Boston: Plays, Inc., 1955; pp. vii+576. $4.00.

ILLUSTRATED GAMES AND RHYTHMS FOR CHILDREN. By Frank H. Geri. New York: The Prentice-Hall Publishing Company, 1955; pp. viii+196.

PSYCHOLOGY IN LIVING. By Wendell White. New York: The Macmillan Company, 1955; pp. x+317. $4.50.

SHOP TALK

LOREN REID, *Editor*

THIS DEPARTMENT has just received a letter from Karl Robinson of Northwestern University, chairman of a brand-new Association committee appointed to study the problem of Recruitment and Supply of Teachers of Speech.

The letter calls attention to the impending shortage of speech teachers, and urges every one to consider ways of increasing the future supply.

The problem is pressing enough to call to the attention of all readers of *QJS*. The December 1954 edition of this department cited Ronald B. Thompson's impressive figures that colleges alone will require, by 1970, from 150,000 to 350,000 more teachers for an estimated 2 to 4 million more students. From 3,000 to 8,000 additional teachers of speech will be needed; or to make the problem still more vivid, a doubling or tripling of the present supply.

Nothing like this number of college speech teachers is now in sight. And add to these figures the vast needs of the growing secondary school enrollments, and you can visualize the situation as expansively as you wish.

AT THIS MOMENT the demand for well-trained teachers is deceptively strong. It has not yet reached the panic proportions of 1946 to 1949, but it is steadily climbing to that point.

Executive Secretary Waldo Braden has reported that the number of vacancies to be processed during calendar 1955 by the Association's Placement Service will exceed 400.

Any number of speech departments was caught understaffed by the September enrollments of the current year. And department chairmen report, moreover, that they could have opened up new courses, or additional sections of courses, if they could have secured the right sort of staff. A strong and enterprising college department might hesitate to undertake a college-required speech course, for example, simply because of the inability to find trained teachers.

PROFESSOR ROBINSON is chairman of a committee that is certain to come up with all sorts of suggestions for locating new teachers. Fundamentally, however, the future of the profession is in the hands of present classroom teachers. If teachers will inspect their class rolls this fall, and have a personal conference with each student who looks like good teaching material, they might be able to do him, and all of us, a good turn. Students do not get much vocational direction these days; often their choice of a career is the result of circumstance; and any student should be grateful to a teacher who will take the trouble to discuss sympathetically the student's hopes and purposes.

THE ALTERNATIVE to our not finding enough teachers is grim to contemplate.

If the teachers let down on their job of recruitment, the curriculum experts will begin to take over and advance other solutions to the question of teacher shortage.

Better Schools has an article saying that the seventh and eighth grades ought to be dropped. Apparently the subjects

taught in these grades are just review anyway, and therefore not too useful. When the system was established in 1880 the school year averaged only 81 days, but now the average has reached 151.

Moreover, as the cost to parents of sending children to college is getting too steep, others present the thought that a year might be lopped off the bachelor's degree. Three years is enough in England, and might prove to be long enough here.

To paraphrase the irony of Thomas DeQuincey, once the experts start with a harmless little misdemeanor like reducing the college program by a year, they will think nothing of moving into gruesome felonies like increasing the size of classes, cutting courses off the major, adding to the teaching load, and using TV circuits.

OCTOBER OFFERS a good opportunity to write about the annual convention in Los Angeles, December 28, 29, and 30. The meeting at the Hotel Statler will be the outstanding conclave of the current year. The program being arranged touches all specialties and fields; and the talent being assembled includes some of the best-known members of the profession.

Attending the 1955 convention will be an expensive venture for many readers, especially those living east of Denver. Shop Talk's suggestion is to go regardless, and budget the expense over a twelve-month period. Sometimes a first convention is a little disappointing, or even a second or third; a beginner has a feeling of strangeness, and needs time to become acquainted and adjusted. But the unvarying consensus of those who attend the annual meetings regularly, year in and year out, is that the stimulation of new ideas and of new friends many, many times repays the cost of a train ticket and hotel rooms. Convention brochures and materials are being mailed all Association members; if you have not received a copy of the program by, say, November 15, be sure to write the national office.

No better way exists for keeping in touch with what is new than to attend, each year, the meeting of the Speech Association of America.

THE MOST UNUSUAL faculty meeting held this fall was undoubtedly that sponsored by the Overseas Program of the University of Maryland.

About two hundred teachers and administrators met at Heidelberg, Germany, in September, for a three-day conference on the problems of teaching men and women in the armed forces. Immediately after the faculty meeting, the teachers departed for their classrooms, scattered all across the face of Western Europe and the United Kingdom, plus Africa and the North Atlantic as well. During the year an estimated 15,000 students will take university-level courses, at 150 different bases in Germany, France, Norway, Italy, England, Scotland, and North Africa —almost every place that supports a U. S. military establishment.

Speech has always had an important part in the Overseas Program. The program started, in fact, with speech classes taught overseas by Dr. Ray Ehrensberger, now dean of the School of Special and Continuation Studies, the division of the University of Maryland responsible for this and other curriculums. The assistant director of the European program is also a former teacher of speech, Dr. Mason G. Daly, originally from Northwestern, who for some years taught on the program and now has administrative responsibilities in it.

A PRIME RESPONSIBILITY of every teacher is that of showing his students how to study his subject.

This startling and dramatic platitude flashed across Shop Talk's startling and dramatic mind about the middle of August. At that moment your editor had finished a stint of browsing in the manuscript rooms of the British Museum and the Public Records office, with a side excursion to Hughenden Manor, trying to relive the student days of the Pitts, Fox, Gladstone, Disraeli, and others.

The British orators knew how to study. They read extensively, comprehensively, imaginatively, reflectively.

A few of them were, in addition, methodical and self-organized; they might even be described as integrated, whatever that means. With notebook at hand they faithfully recorded the gist of their studies, and, more to the point, their meditations upon their studies. They had no use for that instrument of the devil, that foe to scholarship, that contrivance for misarranging and losing ideas, the modern loose-leaf ring binder; instead they each bought a supply of hard-cover, solidly bound notebooks, using one or more for each course. Thus

if the project were to read the *Iliad*, Plato's *Republic*, Aristotle's *Rhetoric* or a current history or political science, they would record in their notebooks an outline or summary of the principal ideas, plus any number of related observations. When they had finished their labors, they had notebooks of some permanent value.

They also, moreover, spent a good deal of time talking about their studies with one another. The air was filled with shop talk. Disraeli, for example, recorded that he did not think very much of Demosthenes as a speaker, but after he had spent much time in study and discussion he began to see that the old Greek was a man of substantial talent. Gladstone's study of Greek pronunciation led him to make some observations about the phonetic aspects of English.

These comments are not intended as an excursion into the good old days; certainly the educational procedures of other centuries are open to strong criticism. The point is that teachers today should review with students the persistent problem of how to study.

TAU KAPPA ALPHA announced on April 15 its Speaker of the Year awards for 1954.

Senator Clifford P. Case of New Jersey was named in the area of National Affairs; Merle Thorpe, editor of *The Nation's Business*, in Business and Commerce; Dr. Norman Vincent Peale, pastor of the Marble Collegiate Church, New York, in Religion; and Dr. Frank C. Baxter, University of Southern California, in Educational, Scientific, and Cultural Activities.

On the Board of Award are: E. E. Bradley, University of Denver; W. Norwood Brigance, Wabash College; Nicholas M. Cripe, Butler University; Wayne C. Eubank, University of New Mexico; T. Earle Johnson, University of Alabama; Robert L. Kincaid, Lincoln Memorial University; George P. Lamb, attorney, Washington, D. C.; Charles R. Layton, Muskingum College; P. E. Lull, Purdue University; John A. Oostendorp, University of Rhode Island; Wilson B. Paul, Michigan State College; Horace G. Rahskopf, University of Washington; Richard C. Reager, Rutgers University; W. Charles Redding, University of Southern California; Rex Robinson, Utah State College; Oswald Ryan, Civil Aeronautics Board; Lorin C. Staats, Ohio University; Joseph Wagner, Long Beach State College.

THE DEPARTMENT OF SPEECH of West Virginia University has been authorized by the graduate school of the University to offer a course of study leading to the master of science degree in speech correction and audiology. Under the new plan, anyone with a baccalaureate degree from an accredited institution who also has had at least two years of successful professional experience in psychology, sociology, medical sciences, nursing, or teaching, etc., and is approved by the departmental admissions committee, can be admitted. The curriculum established for the achievement of the degree includes basic and advanced courses in speech correction, pathology, audiology, and psychology plus supervised clinical experience. Detailed information may be obtained from the head, Department of Speech, West Virginia University, Morgantown.

THE NEW BULLETIN, U. S. Government Awards Under the Fulbright and Smith-Mundt Acts, announcing appointments available for 1956-1957, has been off the press now for some time.

As most Fulbright applications (not all) need to be in by October 1 just past, this note will not be helpful at the moment. Any reader who would like to teach or study abroad in 1957-1958 should, however, begin soon to make his plans.

Shop Talk is not very happy about the Fulbright people because they make so few awards for lecturing in speech; their awarding committees are even a little bashful about making appointments for research in speech. A part of the problem is that British and European universities do not have speech departments as we know them.

The current bulletin lists, however, some possibilities. For example, the University of Brussels would like a visiting lecturer in speech pathology, one with sufficient knowledge of French to be able to confer with young patients and their parents. A similar opening is at the University of Copenhagen, and with no foreign language requirement. The University of Oslo has a lectureship on the subject of treatment of handicapped children. The Academy of Music and Dramatic Art at Vienna welcomes lectures in history of the American theatre and on techniques of stage production.

Teachers of speech may also want to explore the possibility of applying for an appointment in a field closely associated with their day-to-day teaching and research. Pakistan, for instance, wants a team of specialists in secondary education, to consider such topics as curriculum development and methods of instruction. Universities at Athens, Salonica, Tokyo, and other

places need help with the teaching of English as a foreign language. American history, literature, and institutions, comparative linguistics and phonetics, and psychology are among other fields announced in the current bulletin.

Useful addresses are: for university lecturing and advanced research, Conference Board of Associated Research Councils, 2101 Constitution Avenue, Washington 25, D. C.; for graduate study, Institute of International Education, 1 East 67th, New York 21, N. Y.; for teaching in elementary and secondary schools, United States Office of Education, Division of International Education, Washington 25, D. C.

IRVING J. LEE died on May 23, 1955. This stark statement, read as an announcement or painful reminder, bears heavily on all who knew him. He is survived by his wife, Laura Louise, his six-year-old son, David, his mother and sister, and countless friends.

Irving Lee loved life and quickened the lives of others by his own responses to it. He avidly explored the world in and around himself; he was gifted and disciplined in interpreting what he found. His mind was seldom idle, even in stray moments. He and I shared an office for nine years. Whenever we both had a break in the business of the day, Irv would light his pipe, swing around in his chair, put his feet on his desk, and ask, "Well, what do you know? Any new theories?" He could ask a stock question in such a way that you felt obliged to rack your brain and summon flagging energies. Sometimes his question was only a gambit; we were then launched quickly into something he wanted to try out in the give-and-take of discussion.

Irving had a remarkable inventive mind. Ralph Dennis once aptly referred to him as "an idea man." I have heard Irving remark that he found no drama so exciting as "the drama of ideas." Indeed, his were ideas in motion. Irving lived only forty-five years, but the record of his achievements and contributions eloquently defies a fate that swept him away at the high tide of life. It is also a record which testifies implicitly to the completeness with which Laura Louise shared his purposes and his work and to the informed and intelligent inspiration she supplied so steadily, so abundantly.

Irving Lee was born in New York City on October 27, 1909. He was educated in the public schools of Wharton, New Jersey, and at New York University. Here he received his bachelor's degree in English in 1931. He taught social sciences in a New Jersey high school for three years.

In the summer of 1933 Irving entered Northwestern University for graduate study in speech. He received from Northwestern both his M.A. and his Ph.D. degrees in that field. In 1937 he became an instructor in the School of Speech at Northwestern. In 1942 he was promoted to assistant professor, in 1947 to associate professor, and in 1950 to professor of public speaking. From 1945 until his death he was chairman of the department of public speaking in the School of Speech. He was a visiting professor at the University of Hawaii in the summer of 1952 and at the University of Wyoming in the summer of 1954. He served in the United States Army Air Forces from 1942 to 1945, with assignments in Orlando, Florida, Washington, D. C., New York, and Dayton, Ohio. He entered military service as a second lieutenant and left with the rank of major. His principal duty was that of Executive Officer, Training Aids Division.

Although Irving was a man of wide interests and activities, he was first of all a teacher and writer. He was profoundly concerned with destroying barriers to communication among people and dedicated to establishing the conditions and means for better human understanding. For these purposes he acquired and drew from a solid background of rhetorical knowledge gained through study and experience in teaching speech. His doctoral dissertation, written under the direction of James H. McBurney, was entitled "A Study of Emotional Appeal in Rhetorical Theory With Special Reference to Invention, Arrangement, and Style." To his background in rhetoric, he added his insights of general semantics. After having studied with Alfred Korzybski, in 1939 Irving first taught his introductory course in general semantics at Northwestern, entitled "Language and Thought." Students quickly recognized its merits and Lee's qualities as a teacher. The course was widely elected and enthusiastically received by students in all schools of the University. In 1941 Irving published his first book, *Language Habits in Human Affairs: An Introduction to General Semantics*. Authorities acknowledge that this book "continues to be the clearest and best introduction to Korzybski's basic ideas."

In succeeding years, Dr. Lee developed advanced courses in general semantics and wrote more books. In 1949 he published a volume of background readings in semantics under the title, *The Language of Wisdom and Folly*. In

1952 he published *How To Talk With People*, an analysis of problems in communication with suggestions based on his observations of more than two hundred deliberative-type meetings. Northwestern University granted him a leave of absence for the spring term of 1951 in order that he might go to Harvard Business School and study the "case method" in action. Subsequently he introduced a course in the School of Speech entitled "Cases and Problems in Communication." In 1954 he published his last book, *Customs and Crises in Communication*, a collection of forty cases that portray trouble in the interchange of ideas. In addition to his four books, Irving published four pamphlets and twenty-two articles in various journals—the *QJS*, *SM*, *College English*, *ETC*, *Harvard Business Review*, and others. A complete bibliography of his writings was published in the Spring, 1955, issue of *ETC*.

Irving Lee was a member of and leader in several professional organizations. He was past president, member of the executive council, and trustee of the Institute of General Semantics. He was a charter member, member of the board of directors, and past president of the International Society for the Study of Communications. He was a member of the Speech Association of America and was currently an associate editor of the *QJS*.

Through the years Irving kept pushing back horizons and finding new worlds. As consultant and lecturer he fulfilled a prodigious schedule of engagements—far larger than even his close associates knew anything about until after his death. He was consultant and lecturer for the National Safety Council. For years he was lecturer at the Northwestern University Traffic Institute. He was a member of the psychological warfare committee of the Office of Civilian Defense. He was consultant on communication problems to the Headquarters of the United States Air Force, and Lecturer in the Air War College. He was simply unable to comply with all the requests for his services made by business, industry, and government. Recently he developed a program of study and training for supervisors and managers of the Illinois Bell Telephone Company in co-operation with the American Telephone and Telegraph Company. "The Lee Experiment," as the A. T. and T. report of his study is entitled, provides factual evidence of Irving's success in analyzing and reducing communication problems encountered in industry.

The challenge of Irving's ideas, his lively mind, physical resources, and command of language all combined to make him an effective public speaker. He said things cogently, impressively, arrestingly. Hence he was in demand as a lecturer. He spoke at Dartmouth College, Harvard University, Denver University, The University of Minnesota, Michigan State College, The University of Pittsburgh, Purdue University, the University of Wisconsin, and still other places. He fulfilled innumerable lecture engagements before clubs and forums all over the country. Between 1940 and 1953 he gave some two hundred lectures under the auspices of the National Lecture Bureau.

Irving Lee came to be well known and intensely admired in his many roles and associations—as teacher, writer, consultant, and lecturer. He contributed many things and in many ways to many people from many walks of life. In Irving intelligence became articulate, humane, effective, and exciting. He honored our profession by his presence among us and he left us enriched by his work. His death is mankind's loss.—ERNEST J. WRAGE, *Northwestern University*.

THE FIRST PRESENTATION of the Drummond Awards, established in 1955 by the Cornell University Theatre Staff in honor of Professor Emeritus A. M. Drummond was made at the annual Cornell Dramatic Club "Bean-O" Banquet held on May 25.

The aim of these awards is to acknowledge each year outstanding achievements by undergraduate members of the Cornell Dramatic Club and other undergraduate participants in the University Theatre program. The awards are divided into four classifications: (1) the Cornell Dramatic Club Service Award, won by Beverly Bondley, (2) Theatre Awards, won by Lucille Shnayerson, Michael Sack, Judith Roberts, and Jean Plunkett; (3) Studio Awards, won by Carl Yeargans, Judith Mann, and Arlene Rosen, (4) New Student Award, won by Madeline Isaacs.

THE CONVENTION of the Central States Speech Association for 1955 was held at the Hotel Jefferson in St. Louis on April 1 and 2. Registration was slightly less than 300.

Sectional programs were provided in the areas of communication, elementary school, forensics, interpretation, ministerial training, public address, radio and television, secondary school, speech and hearing, and theatre. The Speech Association of Missouri, the American Educational Theatre Association, the American Forensic Association, the National Society for

the Study of Communication, and the American Speech and Hearing Association cooperated in arranging programs.

A. Craig Baird, State University of Iowa, gave the keynote address, "The Speech Teacher and Operation Aristotle."

Adding to the interest of the meeting were such special features as a tour of the educational television studio, a tea sponsored by the Speech Association of Missouri, and a large collection of theatre and drama exhibits arranged by Eric Bickley, Illinois State Normal University.

Max Fuller, The Maytag Company, Newton, Iowa, who arranged the program, presided over the general meetings. Wayne N. Thompson, University of Illinois, Chicago, as executive secretary, was in charge of registration and the exhibits of publishing houses and manufacturers. Frank Kleffner, Central Institute for the Deaf, was in charge of local arrangements. Ronald Reid, Washington University, was in charge of a placement service used extensively by both teachers and employing officials.

The 1956 convention of the Central States Speech Association will be held at the Hotel Sherman, Chicago, on April 6 and 7. Charles L. Balcer, State Teachers College, St. Cloud, Minnesota, the president this year, will be in charge.

TWO COMPLETE MODERN STATIONS, television station KUSC-TV and radio broadcasting unit KUSC-FM, will be available solely for student use during the new term of evening classes at the University of Southern California beginning September 19. The closed circuit stations will have cameras, controls, panels, lights, and complete studios, according to Dr. Kenneth Harwood, head of the SC Telecommunications department. Classes will meet weekly from 7 to 9 p. m. during the 18-week term and offer college credit through University College.

THE NORTH FLORIDA Cleft Palate Team presented a demonstration-panel at the recent meeting of the American Association for Cleft Palate Rehabilitation in Boston. Participating were Dr. Barnard Morgan, plastic surgeon, Jacksonville; Dr. Albert Reilly, orthodontist, Jacksonville; Dr. Bryant Carroll, oral surgeon, Jacksonville; and Dr. McKenzie Buck, head of the speech and hearing clinic at the University of Florida.

THE SECOND ANNUAL CONFERENCE for Public School Speech Correctionists was held at the University of Florida, June 6-8. Sixty-five persons participated in the program of discussions and demonstrations designed to provide for an interchange of ideas about common problems. Stanley Ainsworth of the University of Georgia served as special consultant. As a result of the conference a two-year study in public school therapy for stuttering children was initiated. This study is being conducted under the direction of L. L. Schendel, Florida State University; William Shea, University of Miami; and McKenzie Buck, University of Florida.

THE TWENTY-SEVENTH Annual Intercollegiate Poetry Reading held at Dartmouth College on April 28 was attended by readers and teachers from thirteen colleges and universities. The afternoon program was offered by six student members of the Thursday Poets, an informal group of students, faculty and town writers. The students each read a few of their best poems, repeating them if members of the audience asked to hear them again. An informal discussion followed the afternoon meeting.

A SCHOOL OF COMMUNICATION ARTS, to begin with the inclusion of departments of journalism and speech, was established at Michigan State University July 1. Heading the school as dean will be Dr. Gordon A. Sabine, now dean of the School of Journalism at the University of Oregon. A faculty committee which studied plans for the communications program said the new school has been founded on the belief that "teaching, extension, research and practice of the communication arts cannot be carried on in isolation, but must be unified because they are facets of a single problem."

HARRY G. BARNES died of a heart attack in Chicago, Illinois, on June 21, 1955. A graduate of Grinnell College and the State University of Iowa, Dr. Barnes was well known as a writer, teacher, and lecturer. He was a member of the staff of the Department of Speech and Dramatic Art at the State University of Iowa for 12 years and served as Registrar for 6 years. At the time of his death he was associated with the Speech Department at New York University, the Institute of Effective Speaking and Human Relations, and was a consultant to several business firms.

Dr. Barnes was president of the Central States Speech Association in 1935. Long a member of the Speech Association of America, he contributed articles to the *Quarterly Journal of Speech* and *The Speech Teacher*. He was the

author of *Speech Handbook* and co-author, with Loretta Wagner Smith, of *Speech Fundamentals*.

Dr. Barnes' contribution to the speech field was significant and he will be sorely missed by teachers of speech in both school and college.—E. C. Mabie, Orville A. Hitchcock, *State University of Iowa*.

THE CHICAGO UNDERGRADUATE DIVISION, University of Illinois, recently completed a new studio for making radio recordings and for teaching facilities for the class in radio speaking. Alfred Partridge is in charge of radio and television production. Plans are under way to participate actively in the offerings of the new educational station, WTTV.

AN ENGLISH LANGUAGE INSTITUTE, which consisted of a nine-week program for foreign students desiring to gain facility in understanding, speaking, and writing the English language, was held in the summer of 1955 at the University of Florida. Twenty-five persons representing nine countries (Honduras, Czechoslovakia, Columbia, Brazil, Ecuador, China, Greece, Costa Rica, and Venezuela) were in attendance. The program was under the direction of H. Hardy Perritt who was assisted by Jane Harder, Theo Atchley, and Earl Howell.

TWO AUDIOLOGISTS on the Northwestern University faculty have been appointed audiology consultants to the Veterans Administration's Department of Medicine and Surgery. Raymond Carhart, who was named national consultant, is professor of audiology in Northwestern's speech school and professor of otolaryngology in the University's medical school. John Gaeth, assistant professor of audiology and director of Northwestern's Hearing Clinic, was appointed one of eight regional consultants. He will serve as adviser in the Veterans Administration's north central area, which includes Illinois, Indiana, Michigan, and Wisconsin.

THE SOUTH AFRICAN Logopedic Society (Society of Speech Therapists) publishes a Journal in May and October of each year. Contributions are invited. Subscriptions are ten shillings per annum including postage, and should be addressed to The Editor, Journal of the South African Logopedic Society, Witwatersrand University, Milner Park, Johannesburg.

MAJOR EXPANSION of the University of Miami Radio-TV-Film Department space and facilities during the summer will double its film section's teaching and production capacity. Television rehearsal and scenery construction studios also will be doubled. By fall, the film section expects to have additional air-conditioned projection rooms, an animation workshop, four film-editing rooms, and three separate film laboratories.

SHOP TALK CALENDAR

Speech Association of America, Western Speech Association, American Educational Theatre Association, American Forensic Association, National Society for the Study of Communication, Committee on Discussion and Debate Materials: Hotel Statler, Los Angeles, December 28, 29, 30. (Some preliminary committee and council meetings on December 26 and 27.)

Central States Speech Association: Hotel Sherman, Chicago, April 6-7.

Southern Speech Association: Forrest Hotel, Hattiesburg, Miss., April 2-7.

Speech Association of the Eastern States: Hotel Statler, New York, April 12-14.

(Secretaries of other organizations are invited to list their convention dates in Shop Talk's calendar.)

Other conventions for the Speech Association of America are now scheduled as follows:

1956: Conrad Hilton Hotel, Chicago, December 27-29.
1957: Hotel Statler, Boston, August 25-28.
1958: Conrad Hilton Hotel, Chicago, December 29-31.
1959: Hotel Statler, Washington, December 28-30.
1960: The Jefferson, St. Louis, December 28-30.
1961: Hotel Statler, New York, December.
1962: Hotel Cleveland, Cleveland, December.

THE CHICAGO UNDERGRADUATE DIVISION, University of Illinois, engaged in almost 200 debates during 1954-1955. Its students won twenty-four awards of superior and numerous excellents. The team won first place in the Urbana Novice Tournament and third place in the Marquette National Invitational Tournament to close the season. One student, Merwin Sigale, had the top individual rating in the District Five Tournament, tied for the top rating in the DePauw University Tournament, and won first place in extemporare speaking at the University of Iowa Tournament.

THE ANNUAL Novice Debate Tournament at Temple University will be held December 3.

The annual High School Speech Festival is scheduled for March 16-17. The annual Civic Forum League will be held February 16. This year the Civic Forum League will have as its project A Model National Convention of the Democratic Party. The program will be directed by Parke G. Burgess.

STANFORD'S RADIO and television department presented a thirteen-week television series entitled "Our Rugged Constitution" over the educational television channel for the Bay Area, KQED. The program was adapted from the book, *Your Rugged Constitution*, published by the Stanford University Press. The program was aided by a grant from the National Association of Educational Broadcasters and from the Educational Radio and Television Center in Ann Arbor, Michigan.

Stanford and KNBC collaborated to conduct the thirteenth of the Stanford Summer Radio and Television Institute. Stanley Donner was director, assisted by Stuart Hyde. Fifty students were enrolled for the eight weeks' session.

THIRTY-FOUR MINISTERS and lay leaders met for a Religious Broadcasting Workshop, June 13 to July 1, at the School of Religion, Butler University. These ministers came from different states and countries, one from Scotland and one from Canada. The Workshop was sponsored by the graduate theological seminary and was directed by Alfred R. Edyvean, head of the Speech, Radio, and Drama Department. Faculty members included Charles Schmitz of the Broadcasting and Film Commission, Anne Griffen of Columbia College, Ben Wilbur of the Broadcasting and Film Commission, John Shaw of WFBM-TV, Wm. F. Kinser of Indiana University, Del Shook of WISH-TV, Leroy Hoddap, and Nelson Price.

A MARIETTA COLLEGE professor taught the first course in speech and radio in the history of the University of New Brunswick during the 1955 summer session, at Fredericton, N. B., Canada. Willard J. Friederich, head of Marietta's department of speech and drama, taught courses designed to enable provincial teachers to introduce the subjects this fall in the secondary schools in New Brunswick. He also supervised the annual production of one-act plays on the stage on the university campus.

BOWLING GREEN STATE UNIVERSITY'S THEATRE in the Department of Speech provides a graduate and undergraduate program for students interested in their own cultural development as well as in the objectives of educational, community and commercial theatre. Five original one-act plays were premiered and the Children's Theatre toured *The Princess Who Wouldn't Laugh* to numerous elementary schools in the area. The Community Drama Service provides an extension service to high school and community theatres in Northwestern Ohio. Plans for 1955-56 are under the direction of Lee Miesle and a faculty staff of five. They include a further development of the Experimental Theatre program. The University Summer Theatre at Huron, on Lake Erie, played its seventh season under the management of Elden T. Smith, chairman of the Department of Speech. The production of seven plays is integrated with an academic program carrying university credit.

TO COORDINATE ITS WORK in speech and drama, the Speech-Theatre Department of Long Island University has revised one semester of its required course in speech fundamentals. The work in the course is now devoted entirely to various types of group discussions, utilizing eight plays and twelve speeches as discussion topics. Plays used include a representative play from each of the great periods of drama; speeches include representative speeches from ancient times to the present. The program was tried out in several test sections during the past year and was adopted as a departmental program this fall.

A CREATIVE EXPERIENCE for children was combined with a learning experience for teachers in a University of Pittsburgh workshop held this summer. One hundred and fifty children and 11 elementary school teachers of future teachers participated in a Children's Creative Activities Workshop which met daily for six weeks under the direction of Barbara McIntyre, Pitt instructor in speech. Staff for the workshop included Kenneth Edgar, instructor in speech; Lloyd W. Welden, Jr., assistant professor of speech; Marjorie Anne Hawkins, third grade teacher of Falk elementary school and lecturer at Pitt; Miriam Kirkell, teacher at Falk school and lecturer at Pitt; Doris Bruner and Vaughn Weber of the Pittsburgh Public Schools; Jean Brown, formerly of Geneva College; and Margo Lovelace, professional puppeteer.

THE DEPARTMENT OF SPEECH at Stanford University will continue its series of weekly Wednesday afternoon presentations under the general title

of "Theatre Matinee." Instituted primarily to enlarge opportunities for performance and production by students in the Department of Speech and Drama, the matinees in the Little Theatre are open to the public. Lectures, plays, and scenes from long plays, play readings, poetry reading hours, demonstrations, puppet shows and costume cavalcades, are presented during the matinee hour, under the direction of Virginia Opsvig.

THE CIVIC FORUM LEAGUE for Secondary Students sponsored by the Department of Speech and Dramatic Arts of Temple University held its 20th session at Temple University on February 17. About 1,000 high school students from 42 schools participated in the assembly. As part of its objective to give the students actual experience in speaking, the Civic Forum League held preliminary meetings on each topic and supervised the writing of model bills offered for adoption by the Assembly on the "Big Day."

A NEW DEVELOPMENT in the University of Miami Radio-TV-Film Department extended its scope into the adult field during the summer. A three-weeks Television and Film Institute from July 11 through 31 was attended by 25 members from nine states and Canada. Ten specialized in motion-picture making and 15 in live TV production. Most of the members were adults engaged in professions using television or film as media "to tell their story." Seven undergraduates earned five college credits each.

YALE UNIVERSITY has announced that the Department of Drama was raised to the status of a separate graduate school July 1 and will be known as the Yale School of Drama. F. Curtis Canfield has been appointed to the newly-created post of Dean of the Yale School of Drama. Prof. Canfield has been chairman of the Department of Drama since last summer.

The raise in status of the Yale Department of Drama will now officially give it a name which the general public has incorrectly been using for years. Ever since 1925 when the late George Pierce Baker came down from Harvard to start the drama department at Yale, this department has been popularly known as the Yale drama "school." There is more than nomenclature involved. The change gives drama instruction at Yale more stature and a ranking along with the other nine graduate and professional schools there. Eventually, under the new status, a program leading to a Doctor of Drama or Theatre Arts degree may be established.

The establishment of the Yale School of Drama opens a new chapter in the relatively brief but distinguished history of drama instruction at Yale. It was just 30 years ago that George Pierce Baker was persuaded to leave Harvard where he was famous for his 47 Workshop. He joined the Yale faculty as the first chairman of the Department of Drama. Adding Prof. Baker to the Yale faculty after he had spent 36 years at Harvard was called, by one editor, "Yale's greatest victory over Harvard."

Prof. Baker helped design the University Theatre and adjoining classrooms which were built in 1926 with funds provided by the late Edward S. Harkness, Yale Class of 1897.

THE U. S. INFORMATION AGENCY is sending two identical exhibits on "The American Theatre" for showings in Germany, Great Britain, France and other European countries.

Encompassing the entire range of theatre activity in the United States, "The American Theatre" exhibit is portrayed in more than 80 photographic panels and three models of contemporary stage settings. It depicts 18th and 19th century theatrical efforts and stage personalities, scenes from major Broadway productions of the past 60 years, community and college theatres, summer stock, opera, ballet, the dance and historical pageants. More than 300 separate photographs collected from 100 different sources are included.

The first European showing took place in Bochum, Germany, in the Ruhr Valley, in conjunction with a special "Week of American Drama" from March 16 through March 21. During that week the Bochum Schauspielhaus Group presented six American plays: Robert Sherwood's *Petrified Forest,* Eugene O'Neill's *A Moon for the Misbegotten,* Thornton Wilder's *Our Town,* Arthur Miller's *The Crucible,* John Patrick's *Teahouse of the August Moon,* and Tennessee Williams' *Camino Real.*

MOUNT MERCY COLLEGE held its fourteenth choral speaking festival April 2. Plans for the contest limited the enrollments to twenty, four in each of five divisions. Each choir was required to read two suggested poems, and three of their own choice; for example the seventh and eighth grade division read "Maps" by Katherine Rankin and "The Ballad of the Oysterman" by Oliver Wendell Holmes; the high school division read "The Man With the Hoe" by Edwin Markham and "Tell Me, What is Poetry"

by Jean Robert Foster. Jonathan W. Curvin of the speech department at the University of Wisconsin was guest critic.

A NEW CHAPTER of Alpha Epsilon Rho, honorary radio-TV fraternity, has been installed at Texas Christian University. James Costy, head of the Radio-TV division, is sponsor. The division has, incidentally, just purchased a two-camera, closed circuit television setup, and has completed plans to offer graduate study.

THE IOWA STATE COLLEGE THEATRE has added a Children's Theatre to its drama program. The Theatre made its debut on June 4 with *Wappin' Wharf* ("a frightful tale of pirates.") The production was given in cooperation with the Junior Town Program, a recreation program sponsored by the Ames community.

THE TEXAS CHRISTIAN University division of Speech, Hearing, and Retardation Therapy produced a ninety-minute original play in the T.C.U. Little Theatre on May 10. Written by Mrs. Dorothy Bell, director of the clinic, the play cast in all major roles mentally retarded children, deaf children, and children with severe speech defects. Public response was so encouraging that the clinic plans to make this feature an annual event.

THE NEW ENGLAND Forensic Conference met for its annual tournament and convention on the University of Connecticut campus at Storrs, April 15-16. Massachusetts Institute of Technology collected the most points in debate, extemporaneous speaking, interpretation, and oratory to win the sweepstakes award. New officers elected at the meeting were: Donald Johnson, Worcester Polytech, president; Huber Ellingsworth, University of Connecticut, vice-president; John Oostendorp, University of Rhode Island, secretary-treasurer; and Fred Bowman of Middlebury College, delegate-at-large.

THE SEVENTH ANNUAL Connecticut High School Speech Festival was held on the University of Connecticut campus at Storrs, May 7. Approximately 100 high school students participated in debate and interpretative reading events.

TEXAS CHRISTIAN UNIVERSITY has announced the organization of a Division of Opera and Drama under the direction of Walther R. Volbach, professor of drama and director of TCU Little Theatre since 1946.

Other members of the staff are: Ernest Lawrence, assistant director and vocal coach; S. Walker James, director of technical theatre; David Preston, ballet master; Ralph R. Guenther, conductor of the University Symphony Orchestra.

Texas Christian organized its Opera Workshop five years ago as a unit in the Department of Music. Theatre has been a unit in the Department of Speech-Theatre-Radio-Television. The purpose in cutting across departments in the creation of a new division is to achieve a better unification of studies.

THEATRE SCHEDULES

Bowling Green State University: (1954-55): *A Streetcar Named Desire, Angel in the Pawnshop, A Midsummer Night's Dream, My Three Angels, On Our Way;* University Summer Theatre: *The Streets of New York, Our Town, Annie Get Your Gun, Time Out for Ginger, Life With Mother, A Midsummer Night's Dream, The Three Spinning Fairies.*

Dartmouth College: Reader's Theatre: *Cocktail Party, Antigone, Buoyant Billions.* Five minute film: *Gesture.*

Indiana University: Brown County Playhouse: *Apple of his Eye, The Male Animal, Night Must Fall.* University Theatre: *Night Must Fall, The Moon is Blue, Othello, Papa is All, Winterset, The Jordan River Revue, Amphitryon 38.*

Long Island University: *The Imaginary Invalid, End as a Man, American Blues.*

Michigan State University: Centennial Musical Production: *Michigan Dream;* Theta Alpha Phi: *The Cretan Woman, Katerina;* Studio Theatre: *The Shoyn, A Ticket to Chicago;* Children's Theatre: *Beauty and the Beast, Marco Polo, Cinderella;* Toyshop Theatre: *The Rose and the Ring;* Summer: *This Good Earth, Antigone.*

Stanford University: Summer: *Cyrano de Bergerac, The Cretan Woman, Camino Real, Lysistrata.* School year: *Amphitryon 38, Nightmare Abbey, Dangerous Corner, The Golden Apple, Love's Labour's Lost.*

State University of Iowa: Summer: *Black Blizzard, The Yellow Jacket, The Emperor Jones, Harvest the Storm, Sabrina Fair.*

Temple University: University Theatre (1954-55): *An Inspector Calls, The Flattering Word, Tooth or Shave, Tartuffe, All My Sons;* TV Workshop: *Romeo and Juliet, Julius Ceasar, Othello, King Lear, Macbeth, Hamlet.*

University of Florida: Summer: *Pygmalion, You Can't Take it With You.*

University of Illinois (Chicago Undergraduate

Division): Pier Playhouse: Spring Semester, 1955: *The Little Foxes;* Fall, 1955: *The Heiress.*

University of Oregon: University Theatre: *The Remarkable Mr. Pennypacker, Macbeth.*

University of Pittsburgh: Cain Park's Creative Playshop: *Yankee Blue, The Enchanted Stove.* Summer, 1955: *The Corn is Green.*

University of Texas: *The Lady's Not For Burning, The Chalk Circle, Our Town, Trio.*

APPOINTMENTS

Coe College: John Foxen, assistant professor of speech.

Fuller Theological Seminary: Willam Carson Lantz, instructor in speech.

Indiana University: David S. Hawes, assistant professor; Robert R. Crosby, lecturer; Charles M. Parker, John Lavander, graduate assistants to the technical director; Russell Windes, Jr., teaching associate in public speaking; Lloyd Clay Way, teaching associate in speech correction; Mrs. Laila Hartman, teaching associate in speech correction; Roger Lee Baumeister, teaching associate in public speaking; Wayne Ponader, collegiate forensic program assistant; Lawrence E. Powell, assistant to the Director of Forensics; James S. Bost, Richard Harris, Robert Johnson, Arthur Katt, John Swart, teaching associates in public speaking; Edward Amor, Barbara Balanoff, Fred T. Blish, Morton Cooper, graduate assistants.

Long Island University: Elliot Seiden, director of the Speech Clinic; James Kennedy, instructor in speech.

Mission House College: Lewis W. Stoerker, assistant professor of drama.

Stanford University: Stuart Hyde, instructor in radio and television; James J. Murphy, Donald Sikkink, Edward Steele, instructors in rhetoric and public speaking; Ralph Pomeroy, teaching assistant in rhetoric and public speaking; Theodore Shank, Donald Soule, teaching assistants in oral interpretation; Henry Babcock Adams, teaching assistant in rhetoric and public address; William Allison, instructor in design; Irene Griffin, acting instructor in costume design and construction; Sterling Huntley, instructor and technical director; Paul E. Landry, instructor in stagecraft.

Temple University: Lois Craig, director of women's debate group; Hace Tishler, instructor in public speaking; Dorothy Diamond, Robert Von Drach, Ada Elian, Verna Sandler, Jay Lerman, Zaida Edley, Joseph Pinchuk, graduate assistants.

Texas College of Arts and Industries: Albert E. Johnson, chairman of the department.

University of Florida: W. M. Parrish, visiting professor of speech; Alma Sarett, public address; Leland L. Zimmerman, director of Florida Players.

University of Houston: Robert Olian, instructor in speech and forensics.

University of Illinois (Chicago Undergraduate Division): Lewis W. Stoerker, speech staff, second semester, 1954-55.

University of Kansas: Bruce A. Linton, coordinator of radio and television training and operations.

University of Missouri: Curtis Pope, instructor in speech; William Hall, graduate assistant in speech; Edward Bruce, student assistant in speech; Sanford Gray, clinical recorder; David Freeman, student manager of forensics.

University of Pittsburgh: Jack Matthews, professor and head of the department; William Tracy, director of radio and television; John Ulrich, assistant professor.

University of Southern California: Milton C. Dickens, chairman of the Division of Communication and head of the Department of Speech.

University of Texas: Robert Schenkkan, director of television-radio and professor of drama; James Weir, instructor in drama; Edward Langhans, Margaret Servine.

PROMOTIONS

Indiana University: Robert L. Milisen, professor of speech.

Oberlin College: Robert G. Gunderson, professor of speech.

Stanford University: Norman Philbrick, professor and executive head of the department; Wendell Cole, associate professor; Dorothy Huntington and Robert Loper, assistant professors.

Temple University: Parke G. Burgess, Director of Forensics.

University of Texas: Francis Hodge, associate professor of drama; Neil Whiting, assistant professor of drama.

PERSONAL NOTES

Stanley T. Donner, associate professor and director of radio and television at Stanford University, has been granted a Fulbright award for study in Europe during the 1955-56 year. He will conduct research in educational radio and

television in Paris. . . . Helen Schrader will return to her position as assistant professor in rhetoric and public address and speech education following a year's leave spent at Yale University in study on a Ford Foundation grant, and the summer in European travel. . . . James Gordon Emerson, who became emeritus professor of rhetoric and public address at the end of the summer session of 1954, continues to make his home in Palo Alto and to participate upon occasion in seminars and doctoral examinations. . . . Robert Loper has been a member of the staff of the Ashland Shakespeare Festival during the summer of 1955. His acting in the title role of *Macbeth* and his direction of *All's Well That Ends Well* have been enthusiastically received by Festival audiences. . . . C. C. Cunningham of San Diego State College was visiting professor during the summer quarter of 1955. Dr. Cunningham taught courses in the art of interpretation, the interpretation of modern American poetry, and a seminar in interpretation.

Joy Smith, of the University of Pittsburgh, who became Mrs. William Harms this summer, will be the assistant in correction at Children's Hospital during the coming year. . . . Leo Doerfler has been appointed consultant in acoustical audiology to the Veteran's Administration. . . . Jack Matthews lectured at Purdue University summer session on cleft palate speech therapy. He also lectured to the Veteran's Administration Multiple Sclerosis Conference at the Veteran's Administration Research Hospital in Chicago. At the University of Michigan he lectured on the relationship between personality disorders and speech disorders. . . . Betty Jane McWilliams will speak at the Connecticut Medical Society in September on environmental factors in the speech development of children and on cleft palate. . . . William S. Tracy, director of television, will be moderator of a new radio forum called "Community Interest" on WMCK at McKessport.

Marlyn Rawson, chief engineer of the University of Southern California's Department of Telecommunications, has been awarded a grant through the National Association of Educational Broadcasters for the purpose of attending the Second Educational TV Engineering Workshop at the East Lansing campus of Michigan State University. . . . Kenneth Harwood, chairman of the University's Department of Telecommunications, has been elected a director of the Association for Professional Broadcasting Education for a three-year term.

Wendell Johnson has requested and has been granted release from his administrative responsibilities at the University of Iowa. Professor Johnson has taken this action as a precautionary measure for reasons of health and in order to devote his time more fully to his professional activities as professor of speech pathology and psychology. . . . James F. Curtis has been appointed acting director of the Speech Clinic and chairman of the University of Iowa Council on Speech Pathology and Audiology.

Margaret A. Greene of Temple University has accepted a position in the Speech and Hearing Clinic in Tennessee State College in Johnson City, Tennessee. . . . Mrs. Gerry Kessler has accepted a position as speech therapist at Episcopal Hospital in Philadelphia. . . . Murray M. Halfond, director of the Speech and Hearing Clinic, has been appointed vice-chairman in charge of programs for the Philadelphia Annual Hearing Week and is on the program of the Philadelphia Speech and Hearing Association. Recently he participated in the pediatrics course given by the Medical Society of the State of Pennsylvania at Wilkes-Barre. . . . Harry L. Weinberg, assistant professor of speech, has been elected secretary of the Temple University Chapter of the AAUP.

Lester Hale of the University of Florida, was visiting professor of speech at the University of Tennessee during the past summer. . . . William Shea, associate professor of speech at the University of Miami, is in residence at the University of Florida during the fall semester. . . . James Ladd, who spent the last year as a graduate assistant at the University of Florida, has returned to his position in the speech department at Phillips University in Oklahoma. . . . A biographical sketch of Arthur M. Hyde, former governor of Missouri and United States Secretary of Agriculture, was recently completed for the National Cyclopedia of American Biography by Robert P. Friedman, assistant professor of speech at Purdue.

B. Iden Payne, professor of drama at the University of Texas and world famed authority on Shakespearean production, was guest professor of drama at San Diego State College where he directed *Measure for Measure*. . . . Neil Whiting was technical director of the Lake Whalom Playhouse at Fitchburg, Massachusetts. He also directed two plays produced there during the summer. . . . Elwood Murray, University of Denver, spoke to the Railroad Public Relations Association on June 16 in Colorado Springs, on the subject: "How the